DOCUMENT RESUME

ED 090 906 HE 005 543

TITLE National Association of Schools of Music Proceedings of the 49th Annual Meeting, Denver, Colorado 1973. No. 62. March 1974.

INSTITUTION National Association of Schools of Music, Washington, D.C.

PUB DATE Mar 74

NOTE 143p.

EDRS PRICE MF-$0.75 HC-$6.60 PLUS POSTAGE

DESCRIPTORS Annual Reports; Collective Bargaining; *Conference Reports; Curriculum Development; Graduate Study; *Higher Education; Junior Colleges; Libraries; *Music; *Music Education; *National Organizations; Teacher Evaluation; Tenure; Undergraduate Study

ABSTRACT

The 49th Annual Meeting of the National Association of Schools of Music was held in Denver, Colorado in 1973. These proceedings contain the reports of the various commissions and committees (graduate, undergraduate, junior college, library, and president). The three addresses to the general session and the papers presented at the regional meetings included topics such as: competency-based curriculum, collective bargaining and tenure, evaluation of music teaching, faculty evaluation, performance instruction in studio, and music libraries. (PG)

ED 090906

PROCEEDINGS OF THE 49TH ANNUAL MEETING

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY
National Association of Schools of Music
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

HE 005 543

National Association
of Schools of Music

ONE DU PONT CIRCLE N.W. SUITE 650,
WASHINGTON, D.C. 20036

ED 090906

NUMBER 62 MARCH 1974

NATIONAL ASSOCIATION
OF
SCHOOLS OF MUSIC

PROCEEDINGS OF THE 49*th* ANNUAL MEETING

DENVER, COLORADO
1973

Published by the
National Association of Schools of Music
Suite 650
One Dupont Circle, N.W.
Washington, D. C. 20036

LIBRARY OF CONGRESS CATALOGUE NUMBER 58-38291
COPYRIGHT © 1974

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
SUITE 650, ONE DUPONT CIRCLE, N.W., WASHINGTON, D. C. 20036
All rights reserved including the right to reproduce
this book or parts thereof in any form.

CONTENTS

Officers of the Association 1973-74 iv

National Office 1

Commissions 1

Photographs 2–8

Minutes of the Plenary Sessions 9

Report of the Commission on Undergraduate Studies
Warner Imig 15

Report of the Commission on Graduate Studies
Himie Voxman 18

Composite List of Institutions Approved for Associate and Full Membership and Re-accredited Institutions, November 1973 . . . 19

Report of the Junior College Committee
Jack Hendrix 20

Report of the Library Committee
Michael Winesanker 21

Report of the Acting President
Everett Timm 24

Regional Meeting Reports 27

Addresses to the General Session

"Keynote Address"
Lukas Foss 32

"Money Isn't Everything"
Walter F. Anderson 38

"Budgeting for Schools of Music: Some Generalities and Some Specifics"
Bernard F. Sliger 53

Papers Presented at Regional Meetings
"Humanizing a Competency-Based Curriculum"
James A. Mason 59

"Collective Bargaining and Tenure"
William B. Boyd 64

"Competency-Based Programs in Teacher Education"
Gretchen Hieronymus 78

"The Evaluation of Music Teaching"
Jess T. Casey 85

"Basic Assumptions Concerning Faculty Evaluation"
Walter L. Wehner 89

Papers Presented at Interest Group Sessions

"Notes on Group Performance Instruction in the Studio"
Guy Duckworth 97

"The Nature and Perception of Sound"
Wayne Barlow 107

The Self-Survey: Preparation for NASM Visitation

"Analysis of Objectives"
Paul W. Wohlgemuth 110

"Assessment and Utilization of the Music Library"
Gerald Daniel 116

"Involving Faculty in the Self-Assessment and Preparation of the Self-Study Report"
James E. Richards 120

"Organizing the Visitation and Implementing Commission Recommendations"
Harold E. Wright 124

"The National Endowment for the Arts"
Donald F. Dillon 128

"Arts Education at Lincoln Center: Success or Failure?"
Jerrold Ross 130

BOARD OF DIRECTORS 1973-74

EXECUTIVE COMMITTEE

President: Everett Timm, Louisiana State University, Baton Rouge, Louisiana. (1976)

Vice-President: Warner Imig, University of Colorado, Boulder, Colorado. (1976)

Recording Secretary: Robert Briggs, University of Houston, Houston, Texas. (1975)

Treasurer: Charles Ball, University of Tennessee, Knoxville, Tennessee. (1974)

Chairman, Commission on Undergraduate Studies: J. Dayton Smith, San Diego State University, San Diego, California. (1976)

Chairman, Commission on Graduate Studies: Himie Voxman, University of Iowa, Iowa City, Iowa. (1975)

Executive Secretary: Robert Glidden *(ex officio).*

REGIONAL CHAIRMEN

Warren Rasmussen, San Francisco State University, San Francisco, California. (1976)

Region 1: Arizona, California, Hawaii, Nevada, New Mexico, Utah.

Albert Shaw, Pacific University, Forest Grove, Oregon. (1976)

Region 2: Idaho, Montana, Oregon, Washington.

Gordon Terwilliger, Wichita State University, Wichita, Kansas. (1976)

Region 3: Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, Wyoming.

Emanuel Rubin, University of Wisconsin–Milwaukee, Milwaukee, Wisconsin. (1975)

Region 4: Illinois, Iowa, Minnesota, Wisconsin.

Lindsey Merrill, Kent State University, Kent, Ohio. (1975)

Region 5: Indiana, Michigan, Ohio.

Ray Robinson, Westminster Choir College, Princeton, New Jersey. (1975)

Region 6: Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia.

Lawrence Hart, University of North Carolina, Greensboro, North Carolina. (1974)

Region 7: Florida, Georgia, North Carolina, South Carolina, Virginia.

James Coleman, University of Mississippi, University, Mississippi. (1974)

Region 8: Alabama, Kentucky, Mississippi, Tennessee.

Fisher Tull, Sam Houston State University, Huntsville, Texas. (1974)

Region 9: Arkansas, Louisiana, Oklahoma, Texas.

COMMISSIONS

COMMISSION ON UNDERGRADUATE STUDIES

J. Dayton Smith, *Chairman,* San Diego State University
Eugene Bonelli, Southern Methodist University
Andrew Broekema, Arizona State University
Paul Jackson, Drake University
David Ledet, University of Georgia
David Stone, Temple University
Robert Trotter, University of Oregon
Thomas Gorton, *Consultant,* University of Kansas

COMMISSION ON GRADUATE STUDIES

Himie Voxman, *Chairman,* University of Iowa
Robert Bays, University of Texas
Bruce Benward, University of Wisconsin–Madison
Joseph Blankenship, University of Missouri–Kansas City
Wiley Housewright, Florida State University
Philip Nelson, Yale University
Howard Rarig, University of Southern California
Howard Hanson, *Consultant*

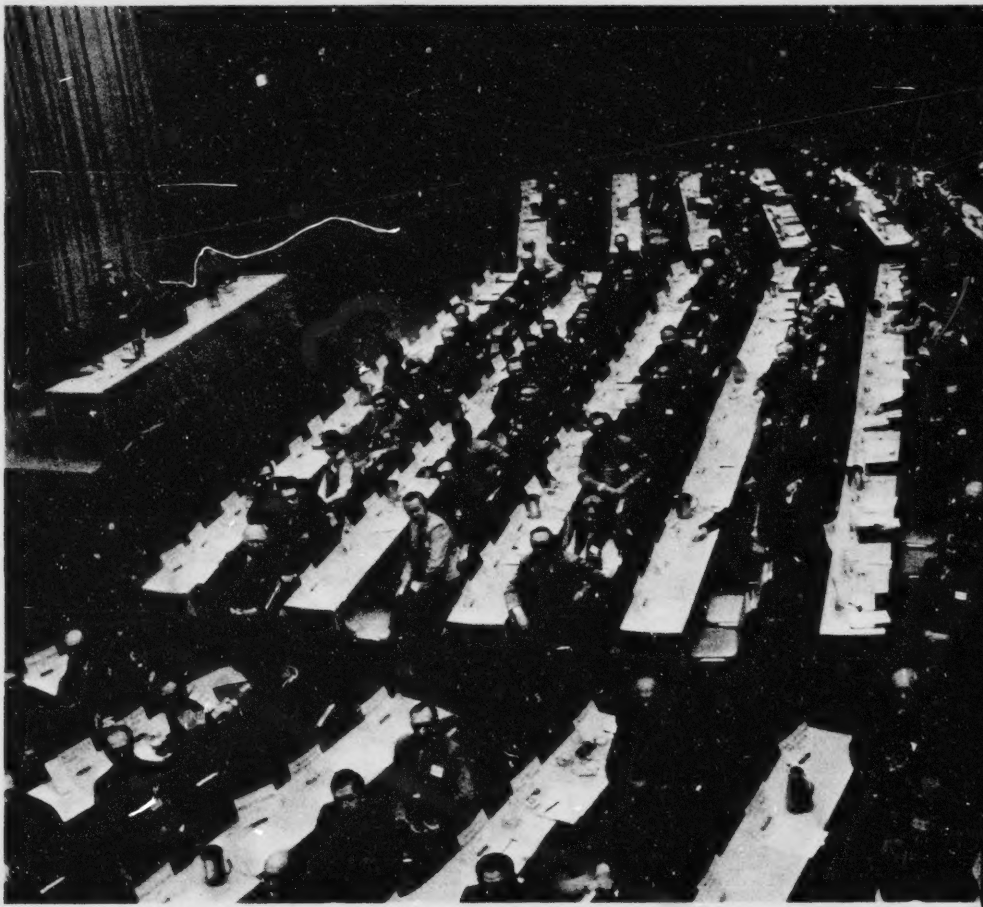
NATIONAL OFFICE

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
One Dupont Circle, N.W. Suite 650
Washington, D. C. 20036
Robert Glidden, *Executive Secretary* Eric Gustafson, *Administrative Assistant*

General

49th Annual Meeting -

Denver Colorado -



Session
National Assn. of Schools of Music
November 1973

EXECUTIVE COMMITTEE, 1974

Standing, left to right: Warner Imig, Vice President; J. Dayton Smith, Chairman, Commission on Undergraduate Studies; Robert Glidden, Executive Secretary; Himie Voxman, Chairman, Commission on Graduate Studies.

Seated, left to right: Charles Ball, Treasurer; Everett Timm, President; Robert Briggs, Recording Secretary.

BOARD OF DIRECTORS, 1974

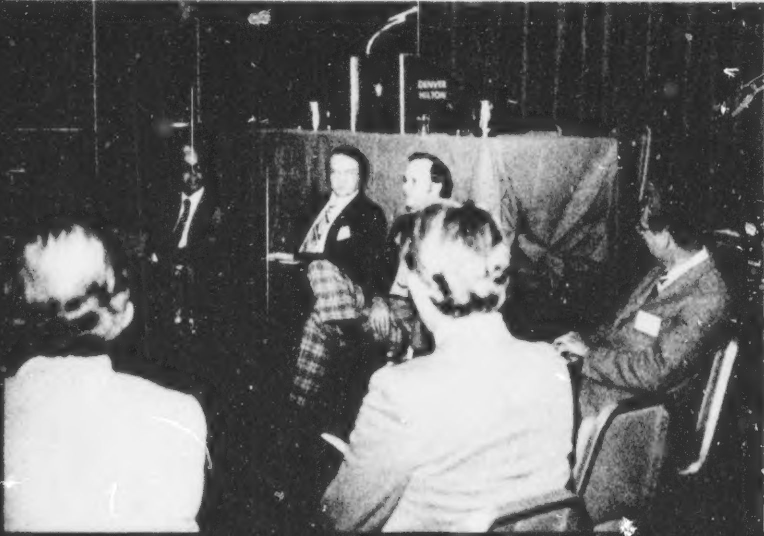
Standing, top row, left to right: Charles Ball, University of Tennessee, Knoxville; Warren Rasmussen, San Francisco State University; Gordon Terwilliger, Wichita State University; Fisher Tull, Sam Houston State University.

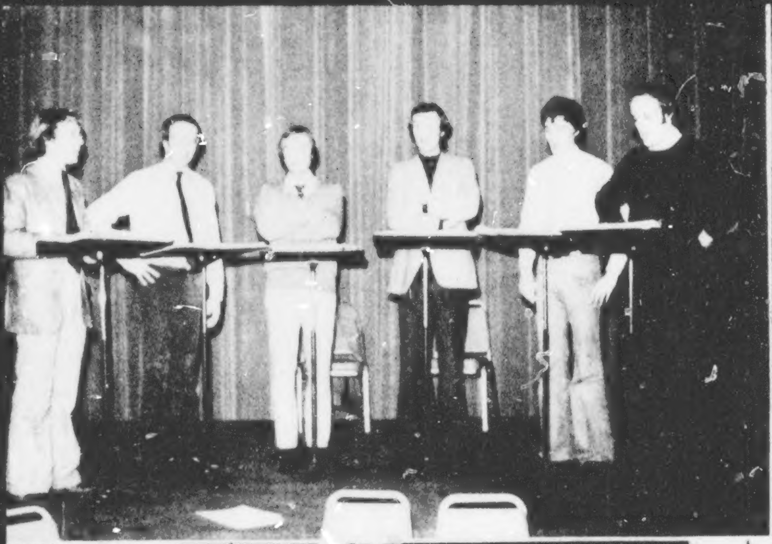
Standing, second row, left to right: Emanuel Rubin, University of Wisconsin, Milwaukee; Robert Hargreaves, Ball State University; J. Dayton Smith, San Diego State University; Robert Glidden, Washington Office; Robert Briggs, University of Houston.

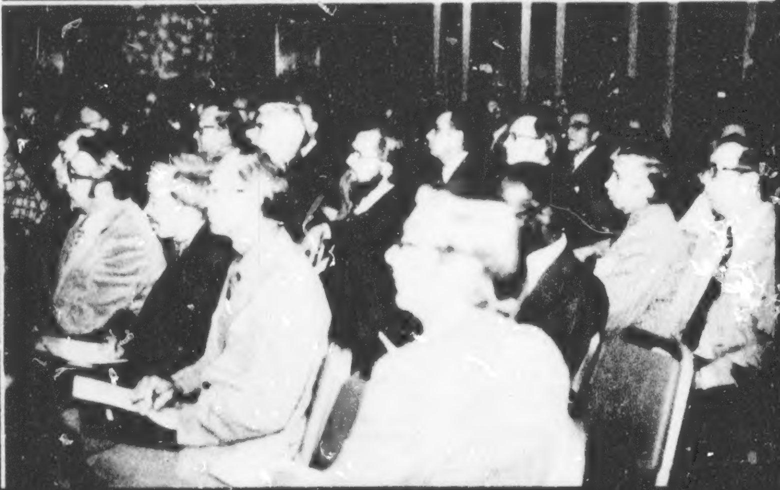
Seated, left to right: Lindsey Merrill, Kent State University; Albert Shaw, Pacific University; Lawrence Hart, University of North Carolina, Greensboro; Warner Imig, University of Colorado; Himie Voxman, University of Iowa; Everett Timm, Louisiana State University.

Not pictured: James Coleman, University of Mississippi; Ray Robinson, Westminster Choir College.

DENVER


DENVER
HILTON





MINUTES OF THE PLENARY SESSIONS

FIRST GENERAL SESSION

NOVEMBER 18, 1973

Acting President Everett Timm called the First General Session to order at 1:45 p.m. in the Grand Ballroom of the Denver Hilton Hotel, Denver, Colorado. Dr. Timm requested members to stand for a moment in memory of the late Carl Neumeyer, president of NASM who passed away in December, 1972.

Following the traditional Roll Call by Recording Secretary Robert L. Briggs, Chairman Warner Imig presented the report of the Commission on Undergraduate Studies. Chairman Imig named member institutions admitted to Associate Membership and those promoted to Full Membership. In addition he enumerated numerous actions taken by the commission during the year related to re-examinations, new curricula, and other activities of member institutions. This report may be found elsewhere in the PROCEEDINGS.

Motion — Imig/Merrill: To approve the report. *Passed.*

Chairman Himie Voxman presented a similar report for the Graduate Commission. Chairman Voxman summarized activities of the commission during the year as they related to member institutions in the various categories.

Motion — Voxman/Bruner: To approve the report. *Passed.*

Acting President Timm introduced the individual representatives of new member institutions and those promoted to Full Membership. In turn, they were warmly welcomed by the membership.

Chairman of the Graduate Studies Commission Voxman spoke in favor of the suggested revisions to the current set of standards for graduate study in music. Chairman of the Undergraduate Studies Commission Imig then explained the background work that had preceded the development of a new set of standards for the baccalaureate degrees in music. Appreciation was expressed to all who had contributed to the extensive committee activity in several parts of the country at different times in developing these revisions.

Motion—Imig/Rarig: To adopt the Proposed Revision of Standards for Baccalaureate Degrees and Recommendations for Graduate Study in Music. *Passed.*

Executive Secretary Robert Glidden stepped to the podium to explain the rationale for certain proposed amendments to *NASM By-Laws* as distributed earlier to the membership by mail.

Motion — Ledet/Tull: To approve the revisions as circulated in reference to:

Article I: Membership
  Sections 1 and (new) 3. Delete "junior colleges" from Section 1 and add a new Section 3. COMMUNITY/JUNIOR COLLEGE MEMBERSHIP
  Sections 4, 5, and 6. Moved to new numbers because of addition above.
  Section 7. PROBATIONARY STATUS (new).
  Section 8. APPEALS (moved from Section 6).
Article II: Dues
  Section 1. Amend sentence 3 to read $20 instead of $10 for individual members.
Article V: Elections and Appointments
  Section 2. Permits one *re-elected* term for the Recording Secretary and the Treasurer instead of limiting each to one term of office.

Passed.

Motion — Merrill/Cannon: To approve the proposed revision to the Code of Ethics.

Article IV: (Add sentence clarifying offering of financial aid to high school students prior to the end of the *Junior Year.* Nullifies binding nature of award prior to end of junior year.)

Passed.

Fred Mayer presented the report of the *Committee on Ethics* indicating no serious infractions during the past year.

Jack Hendrix reported for the *Junior College Committee* and explained the nature of the current changes involving the "accreditation" factor which resulted in the By-Laws amendment described above.

Michael Winesaker presented a progress report for the *Library Committee.* The problems of revising an acceptable "Basic Library" for music were pointed out as a severe task involving extensive deliberation requiring the development of a philosophy of such a list as well as preparation of the list itself. The current list was distributed in 1967. The question as to the feasibility of even preparing a new list at all was carefully considered and it was decided there should be a revision. The revised list is nearing completion and should be ready for distribution within the current school year.

Motion—Finney/Chenette: To accept the reports of the Committees on *Ethics, Junior College,* and *Library. Passed.*

Frances Kinne presented the report of the *Nominating Committee*. She indicated that Robert Werner, whose name had been added to the list of candidates distributed by mail from the committee through the process of a minimum number of write-in votes, had asked that his name be withdrawn. Procedures for write-in names at this time were outlined. Dr. Kinne expressed appreciation to members of her committee.

Motion — Gates/Phelps: To approve the report of the *Nominating Committee*. *Passed.*

Treasurer Charles Ball distributed a report for the Fiscal Year ending August 31, 1973, and indicating a summary of Cash Receipts and Disbursements.

Motion — Ball/Wooldridge: To accept the *Treasurer's Report*. *Passed.*

Executive Secretary Glidden made several announcements including recognition of the work of Leo LaSota and Eric Gustafson as out-going and incoming administrative assistants in the headquarters office. Both came to the platform and acknowledged applause of appreciation.

After a brief intermission, Acting President Timm introduced Robert Sheets, Director of the Colorado Council on the Arts and Humanities, who extended a warm welcome to all attending the convention. Mr. Sheets related the significance of work with state and local Arts Councils to the effort of all who serve in higher education. He added a word of welcome from the Governor of the State of Colorado and also from the President of the Colorado Council on the Arts and Humanities.

The *Keynote Address* was presented by Lukas Foss, internationally known as composer, conductor, performer, and educator. The address, entitled "Music Today," may be found elsewhere in the PROCEEDINGS of the 49th Annual Meeting.

Meeting adjourned at 3:20 p.m.

SECOND GENERAL SESSION

NOVEMBER 19, 1973

The meeting was called to order at 1:40 p.m. by Acting President Everett Timm. Frances Kinne, chairman of the Nominating Committee, stepped to the microphone and explained procedures for voting on ballots distributed in advance. Two names had been added by the committee through the designated write-in process the previous day. These were for positions on the Commission on Undergraduate Studies. Balloting proceeded.

Acting President Timm made a report of activities related to his office in NASM during the past year. Included were observations of the posture of NASM in relation to the United States Office of Education, the National Commission on Accrediting, and various professional accrediting agencies. Particular emphasis was placed on a concern felt at the thought of intervention by the federal government in Association activities. Projection of programs planned by NASM was presented as representing positive values to member institutions. Examples were cited. Brief mention was made of the planned move to a new office site in Reston, Virginia, near Dulles Airport. Reasons for the acquisition of property in a business condominium under construction were touched upon.

Pride in the profession and the need to cooperate with Arts Councils and similar organizations for the betterment of the place of music in the lives of all people were set forth as challenges.

Executive Secretary Glidden presented a membership report. Total institutional membership now stands at 410 and an increasing number of expressions of interest are being received regularly in the headquarters office. Over one-half of the baccalaureate-degree-granting institutions in music are accredited by NASM. Activities of the Executive Secretary in connection with a wide range of related associations and major, national organizations were outlined briefly. Publications were identified and future presentations were cited. Suggestions for other types of publications were solicited. The monthly newsletter to members was explained as a device for developing and maintaining communications within the Association.

The data processing of information gathered through the annual reports from member institutions makes possible a new service available to members who want specific types of information not presented in the comprehensive summary referred to as "Music in Higher Education" (MIHE). The Board of Directors has discussed a nominal charge of $25 for such services and more information will be forthcoming.

Executive Secretary Glidden pointed out that viewing NASM as a threat is a mistaken approach to the true objectives and functions of the organization. Striving for quality as well as identifying quality is an important function of NASM. Member schools are welcome to request visitations in advance of the normal 10-year cycle. NASM does encourage innovation and the revised guidelines for degree programs are intended to provide latitude for programs that do not fit a single pattern. Administrators were asked to assist in disseminating information about NASM to individual music faculties.

Everett Timm took a moment to commend the work of Robert Glidden as Executive Secretary. He also thanked Walter A. Erley and Arthur Wildman for their excellent work in publicizing the convention in Denver and for doing their usual fine job of arranging the General Session room. Roger Dexter Fee, University of Denver, serving as local chairman of the convention, extended a personal greeting to all visitors in Denver. President Timm thanked Dr. Fee for his assistance in making local arrangements.

Executive Secretary Glidden introduced Dr. Walter F. Anderson, who spoke on the subject of "Money Isn't Everything." Dr. Anderson is Director of Music Programs for the National Endowment for the Arts and was an educator, particularly at the college and university level, for many years prior to acceptance of the Washington position in 1968. Also seated at the head table and introduced by Dr. Glidden was Dr. Donald F. Dillon, Associate Director for Federal-State Partnerships in the National Endowment for the Arts. Dr. Dillon will participate in an open discussion relative to activities of the National Endowment in one of the "Interest Group Sessions" following the General Assembly. He has 12 years of teaching and administrative experience at both public school and university levels and for four years served as Executive Director of the Oklahoma Arts and Humanities Council. He joined the Washington office in August 1973.

The meeting was adjourned at 3:00 p.m.

THIRD GENERAL SESSION

NOVEMBER 20, 1973

Acting President Timm called the assembly to order at 10:40 a.m. and introduced Dr. Bernard F. Sliger, Executive Vice President of Florida State University. Dr. Sliger spoke on the subject, "Budgeting for Schools of Music: Some Generalities and Some Specifics."

Dr. Timm explained the omission of Pacific Union College from the list of member institutions presented for promotion to Full Membership at the opening session.

Motion — Finney/Kinne: That Pacific Union College be accepted into Full Membership in NASM. *Passed.*

Reports were presented by representatives from each of the nine regions as a result of their meetings and discussions earlier during the convention period. Newly elected Regional Chairmen are: Region 1 — Warren Rasmussen (San Francisco State University); Region 2—Albert Shaw (Pacific University); Region 3 — Gordon Terwilliger (Wichita State University).

Motion—Rubin/Cannon: To poll the membership by mail as to the question of continuing an oral roll call at the opening General Session.

Passed.

Nominating Committee Chairman Frances Kinne presented the results of the balloting and introduced the new officers:

President	Everett Timm
Vice-President	Warner Imig
Commission on Undergraduate Studies	
Chairman	J. Dayton Smith
Members	Paul Jackson
	David Ledet
Commission on Graduate Studies	
Members	Robert Bays
	Bruce Benward
Committee on Ethics	Lawrence Hart
Nominating Committee	Tom Gorton
	Warren Scharf

Executive Secretary Glidden made several announcements of interest to members present.

Meeting adjourned at 11:25 a.m. MST.

REPORT OF THE COMMISSION ON UNDERGRADUATE STUDIES

The Commission on Undergraduate Studies recommends that *Associate Membership* be approved for the following institutions:

Baptist College at Charleston
Cameron College
Elizabethtown College
Ohio Northern University
Rhode Island College
School of the Ozarks
Spelman College
Texarkana College
University of Delaware
Western State College of Colorado
Wingate College

The Commission on Undergraduate Studies recommends that *Full Membership* be approved for the following institutions:

East Texas State University
Northwest Missouri State University
*Pacific Union College
Southern State College
Southwestern State College
Springfield College in Illinois
University of Maine
University of Massachusetts
William Woods College

The Commission on Undergraduate Studies recommends that the following institutions be continued in good standing as a result of recent re-examinations:

Arizona State University
College of Wooster
East Carolina University
Lawrence University
Maryville College
North Park College
Oklahoma Baptist University
San Francisco Conservatory of Music
University of Idaho
University of Tennessee at Chattanooga
West Virginia Wesleyan College

---

*Added at Third General Session

Action on seven applications for *Associate Membership* and three for *Full Membership* was deferred pending satisfactory response to questions raised by the Commission.

One school was removed from probation and two were continued on probation.

New curricula were approved for listing for eight schools.

New curricula were granted plan approval for nine institutions and denied plan approval for four institutions.

Progress reports from twenty-one institutions were received and acted upon.

As you may remember, I related to you in Minneapolis last year the procedures that the Undergraduate Commission had and was following with regard to the writing of Bachelor of Music Education standards. I recounted that we had started this study by involving a considerable number of people in the field of music education to assist us with the revision of the standards. In a meeting at Phoenix, Arizona, in May of 1972, about 22 persons engaged in this study program for a period of two and one-half days concerning the present teacher education programs in the U. S. These persons included senior college students in music education, one doctoral student in music education, a state supervisor of music, several elementary and secondary school music educators, several college teachers in music education, members nominated to us by CMS, NCATE and MENC, and, among this group, persons who had worked in schools with particular ethnic groups as well as schools of various sizes and locations. A position paper was developed from this meeting.

After this meeting President Neumeyer appointed a six-member committee for the rewriting of the standards, with attention to the advice given in the aforementioned position paper. There were four members from NASM including Eugene Bonelli, Andrew Broekema, Robert Glidden, and myself. In addition, two members from the Music Educators National Conference were nominated, upon our request to Jack Schaeffer, the President of MENC. These members were Gretchen Hieronymus and Robert Klotman. The revised standards written by this committee have been submitted to you by mail and were approved by the Board of Directors at their meeting yesterday, November 17. You will note that we have retained some necessary quantitative measures but basically the revisions are based on qualitative standards. During the course of our meetings, we, the members of NASM, decided that it would be necessary to rewrite some of the statements in the Bachelor of Music section in order for that to agree in format with the music education section. These statements, which do not change the basic essence of the well-written Bachelor of Music degree requirements adopted by you in New Orleans in November of 1970, have also been approved by the Undergraduate and Graduate Commissions and by the Board of Directors at their meeting yesterday, November 17.

I wish to thank and express my appreciation to all the people who have given time and great thought and effort to this not inconsiderable undertaking. We feel that our efforts have been rewarded by the support and commitments that many of you have made to us. I move the adoption of the proposed revision of Standards for Baccalaureate Degrees and Recommendations for Graduate Study in Music as they have been submitted to you by the Commission on Undergraduate Studies and the Graduate Commission.

WARNER IMIG, *Chairman*
Commission on Undergraduate
Studies

REPORT OF THE COMMISSION ON GRADUATE STUDIES

As a result of actions taken at the June and November meetings this year the Commission recommends: that Western State College of Colorado be approved for Associate Membership;
that Full Membership be approved for the following:

East Texas State University
Morehead State College (Minnesota)
Northwest Missouri State University
Southwestern State College
University of Massachusetts at Amherst

that five institutions be continued in good standing.

Arizona State University
East Carolina University
San Francisco Conservatory of Music
University of Idaho
University of Louisville

One institution was continued on probation.
Progress reports were accepted from five institutions.
14 New Curricula were approved for listing.
7 New Curricula were given Plan Approval.
2 New Curricula were tabled.

In May an *ad hoc* committee — Bruce Benward, Thomas Fredrickson, Wiley Housewright, C. B. Hunt, Jr., Philip Nelson, Robert Werner, Robert Glidden, and myself — met in Chicago to revise Bulletin 35 of Graduate Studies. In June further discussion by the Graduate Commission resulted in the *Recommendations for Graduate Study in Music,* which all of you have received. There are some minor oversights and aberrations which we have since noted. We should like to retain some editorial discretion to correct these — e.g., a difference in names of the Bachelor of Music degree in *Sacred* Music and our version as Master's degree in *Church* Music.

HIMIE VOXMAN, *Chairman*
Commission on Graduate Studies

COMPOSITE LIST OF INSTITUTIONS APPROVED NOVEMBER 1973

Associate Membership

- Baptist College at Charleston
- Cameron College
- Elizabethtown College
- Ohio Northern University
- Rhode Island College
- School of the Ozarks
- Spelman College
- Texarkana College
- University of Delaware
- Western State College of Colorado
- Wingate College

Full Membership

- East Texas State University
- Moorhead State College
- Northwest Missouri State University
- Pacific Union College
- Southern State College
- Southwestern State College
- Springfield College in Illinois
- University of Maine
- University of Massachusetts
- William Woods College

Re-Accredited Programs

- Arizona State University
- College of Wooster
- East Carolina University
- Lawrence University
- Maryville College
- North Park College
- Oklahoma Baptist University
- San Francisco Conservatory of Music
- University of Idaho
- University of Louisville
- University of Tennessee at Chattanooga
- West Virginia Wesleyan College

REPORT OF THE JUNIOR COLLEGE COMMITTEE

Jack Hendrix

Odessa College

Activity of the Junior College Committee began as a result of the concern expressed by NCA that the two-year institutions were listed in the same membership category with institutions offering the baccalaureate degree. It was the concensus that there should be a clearer definition.

The Junior College Committee determined it to be in the best interests of the community/junior college institutions to have a separate commission which would act to approve applications for membership from these institutions. The Committee, therefore, has proposed that NASM set up a Commission on Lower Division Studies.

All the attendant details are on file with the Executive Secretary of NASM, and they will be published as appropriate following their approval.

REPORT OF THE LIBRARY COMMITTEE

MICHAEL WINESANKER
Texas Christian University

A year ago, when addressing this convention in behalf of the Library Committee, I hesitatingly suggested that copy for the Booklist might possibly be ready in time for this year's meeting. Foolhardy? Yes, indeed. Self-challenging? That, too. So much so, that for the past twelve months there has been a desperate effort to make the half-promise come true. I can honestly say that not a day has passed since Minneapolis without some activity in behalf of this project: explaining books, poring over countless book reviews, checking titles for accuracy and Library of Congress call numbers, chasing down leads regarding new editions, reprintings and the like.

With all that, the bibliography is not yet fully compiled. Compiled yes, but not completely checked. There still remains some further checking and final elimination. Starting with the list as it appeared in the last NASM publication *A Basic Music Library* with some 400 titles, the number of books for examination and consideration grew to well over 6,000. Working from that base, a more or less final list would seem to number about 1,200-plus books covering a wide spectrum of disciplines under the one umbrella of the study of music in all its aspects: music history and literature, music theory, music education, performance, philosophy, aesthetics, psychology, therapy, etc. The list is intended primarily for the undergraduate who considers the Bachelor's degree as his final goal, but hopefully as well for the student who might plan to continue towards the Master's and beyond.

Having the directive of the organization and the goal of the bibliography well in mind, there remained the task of choosing among the plethora of books those which would best suit the outlined purposes. There is not one among you, whether it is your task to recommend books for your libraries or make suggestions to students for their examination and use, that has not been impressed, even overwhelmed with the output of the printing presses, whether it is the publication of new works or the republication of books long out of print. True, a dearth of material would have presented a dismaying prospect. But an excess of apparent wealth sometimes becomes overwhelming. So, how to choose from among the aforementioned 6,000-plus? At first blush the task appeared to be simple. Start with the obvious giants and set aside the poorer specimens. But what about the huge mass in the middle where the decision often came to: yes, but; or no, and yet . . .? Had this been planned to be an annotated bibliography, the task would have been easier and more satisfying. For in many instances a particular choice could have been explained, a special aspect of a book emphasized; instead of which, inclusion tends to reflect complete approval; absence, total rejection. Surprising facts came to light in the course of the examination. For one, with all the books that have been printed through the years how few really satisfying biographies there are even of the major composers; how few, well documented or completely reliable. And how often a group of books on any one composer had to be included in order, with your guidance, to present to the student an adequate picture of the composer, his music, and his life. Among special studies there is seemingly no end of choices, often again in the "yes, but" category; for a variety of reasons. On the one hand, controversy frequently swirls about the points of view and presentation; on the other, the studies, even from the best of scholars, frequently tend to assume the nature of a dialogue among scholars, so that the lowly student, the reader is forgotten in the argument that ensues.

Thus, painstakingly, from the names of books beginning with the 1967 list, expanded by the suggestions of members of the committee, further enlarged by publishers' lists, innumerable reviews in a long series of learned journals, choices came to be made with several thoughts in mind. Classics had to be included, even though sometimes superseded by recent scholarship, simply because they *were* pioneer works in their respective fields; facsimiles of famous writings to the extent that this was considered feasible. Biographies constitute the backbone of the bibliography because of the obvious fact that the compositions of these creative artists is what this is all about. And from their writings grew the works on theory, the instruction books, the examples for further generations of composers, performers and the like. All this within the framework of the needs of this many faceted group of member schools. In matter of fact, the very nature of the service to be performed can render any list as useful as the purpose to which it is put. To begin with, in an effort to serve the needs of many it will doubtless be completely satisfactory to no one. By no means can it be considered definitive. It must of necessity be subjective. And it becomes dated almost before it reaches the light of day.

For, as I mentioned earlier, the printing presses grind on and on and on. Which brings to mind a point of caution. Many of the publications today, either as originals or as reprints, are in paperback. A word of warning, then, regarding paperback reprints, despite the attendant welcome of reduced cost. They are not always faithful reproductions of the originals. In some, one or more appendices are omitted. In others, most or all of the musical examples and illustrations are missing. But, when they meet the proper standard they are certainly very practical and indeed acceptable. The same caution should be kept in mind about foreign works in English translation, which are appearing more and more frequently and have been eagerly sought. Here, too, there has been an alarming tendency to omit important sections (letters, bibliographies, footnotes) in order to meet the limitations of space and expense imposed by the publisher.

Well, enough of trials and tribulations. Do we or do we not have a new list? The answer is essentially yes; that is, with reference to the portion that deals with books and periodicals. The typed cards are, in the main, ready to be duplicated and forwarded to the printer. This could easily be managed well before the school year is over. The arrangement of categories, as you know, will be largely in line with the Library of Congress system with generous cross-references to facilitate the use of the compilation. Hopefully, despite the work involved, there will be an index of titles, authors and subjects to make the work as useful as possible.

Finally, regarding the list of music (study scores, solo pieces, ensembles, etc.) the Music Library Association, under the supervision of Katharine Holum (University of Minnesota Music Librarian) has been charged with updating and expanding this portion of the publication. This, too, may possibly be ready before the school year is out. But, more likely not. If not, my recommendation would be to proceed with the publication of the book list, as Part I of the project. Part II could then be issued as a supplement as soon as feasible.

REPORT OF THE ACTING PRESIDENT

EVERETT TIMM
Louisiana State University

Instead of describing all of the activities which were of concern to the president's office during the past year, I prefer to speak about a few. The first of these is accreditation.

1. Accreditation is a device for accomplishing a number of desirable objectives.
   a. It protects the public by assuring people that the school meets at least minimum standards considered by experienced colleagues to be essential for the accomplishment of the objectives or goals set forth by that school.
   b. It requires a self-evaluation by administrators and faculty which otherwise would not, either take place or be as thorough.
   c. It encourages and often requires schools to make improvements of various kinds.
2. Some persons fear that accreditation forms a straight jacket which tends to make all schools alike. NASM encourages experimentation in curricula and in teaching methods. It is essential to avoid rigid dictation from any central source. Our recommended curricula are the results of careful study and experiences of a representative variety of capable persons. These curricula are expressed in competencies and percentages with sufficient latitude to permit experimentation and freedom to meet special requirements on our campuses. I commend the work done by the Commissions and Special Committees on this latest revision of standards presented to us at this meeting.
3. In NASM the judgements are made by fellow administrators whose schools also go through the accreditation process. These men are aware of the problems and limitations in various situations. They are not "protected" bureaucrats out of touch with the everyday trials and tribulations of academic administration. We are in this

association to help each other. The Commissions bend every effort to be fair and to do that which is best for everyone concerned which includes the students, the faculty and the administration, and which of course includes the music executive. It is serious business.

4. NASM itself is accredited by the National Commission on Accreditation and must justify its existence as an accrediting agency through a self-analysis followed by an analytical examination by NCA -— similar to the way in which our schools are examined.

5. Since federal funds have been made available to students and to institutions, the governmental agencies have turned to the judgement of the accrediting agencies for designation of schools which are approved for participation in federal programs. Within the last few years the federal government has become suspicious of the quality of work of some accrediting agencies. The federal government has challenged all accreditation as a result. I need not go into any detail to explain the shackling which would result from federal dictation of the operation of our schools, colleges and departments of music.

6. NASM has for one of its objectives the provision of a forum among member schools for the discussion of topics of common interest and concern. This we do at the annual meetings and through our publications.

7. We have a number of national and state organizations such as MENC, MTNA, CMS, AMS, NACWPI, and ACDA, to name a few, which do splendid work in providing communications and discussions about specific areas of our discipline. As administrators all of these areas plus their relationships to each other, to the campus, to the community and to the nation and even to other nations are our concern.

8. Each member of our faculties is an expert in one or more areas of music. He usually is (and because of the severity of the discipline of music) *must be* so busy "doing his thing" that he can pay only minor attention to other things which do not touch him at the moment. Frequently we administrators must be the persons to see and to understand what is going on about us and to direct the energies of the faculty and students toward serving contemporary and (as far as we can foresee) future needs of society. This is no easy challenge since we too are busy doing our detail "things" and have

little time to contemplate the big and more philosophical challenges.

9. NASM through its newsletters and through its collection of information plans to provide data which will aid us in some decision making. Dr. Glidden may explain the potential of the computer terminal in our office.

10. Through a grant from CMP we will be able to begin a series of faculty seminars and a series of institutional faculty, student, and administration intimate roundtable discussions with resource people on a few campuses.

11. Because of continually increasing rent, the Executive Committee has approved the purchase of an office condominium in Reston, Va. The facility is still under construction. This location offers advantages of being away from the traffic and high costs of downtown Washington and yet being near enough to the action that participation is no problem. It is near Dulles Airport and two fine hotels and other supportive facilities. Rent is not the only cost which has risen. Everything we do costs more each year. I can foresee the necessity of a request to increase dues in the near future.

12. NASM is one of the oldest associations involved in accreditation. Its growth has resulted from the good intentions of music executives, music faculties, and the administrators of colleges and universities who strive to provide high quality instruction for their students. Only one accrediting agency other than the regional agencies has more members than NASM. That is the National Council for the Accreditation of Teacher Education.

13. Through the processes of nature, people age, lose vitality and tend to want things to remain static, because when nothing changes it is easier to understand what is going on. The world always is in a process of change. We can depend upon this. The biggest problems are to bring about constructive changes and to anticipate changes which are beyond our control but which will affect us and our operation.
    Organizations become older as long as they stay in existence; but they must remain young. They must have the curiosity of a child, the self-confidence of youth, the mature judgement of a wise old man, the vitality of a kitten, and the confidence and respect of everyone concerned with them.

14. We are in an exciting profession of which we can be very proud.

It serves society in ever-changing ways and styles. We must anticipate these changes and exert leadership. Through federal funding and local Arts Councils new opportunities exist. We must lend every effort to help make these programs valuable to our society, for he who holds the purse strings wields tremendous influence and this influence must be wisely directed. Usually we look back at history in order to evaluate our actions. All of us are making decisions today which are affecting the directions of many persons' lives. This is the nature of our responsibilities. I feel a great assurance for the bright futures of our younger generation when I observe the determination of each of you to continually make your school better. We encourage you to remember that NASM is here to help you in that effort.

REGION 1

Region 1 recommends that NASM:

1) review the roll-call procedure of our opening meeting to determine if some modification might make better use of the time involved.

2) gather data to formulate guidelines on recommended student/faculty ratios for both the music major and total student components of schools and departments of music.

3) consider revising the annual report form to ask for salary information only every three years or so, rather than each year.

A. HAROLD GOODMAN,
Chairman

REGION 2

Region 2 proposes that a portion of the 1974 NASM Annual Meeting be restructured. It is suggested that time be devoted to sessions involving dialogue of groups of 5 to 10 people. A list of approximately 50 topics would be distributed, and groups would develop their own priorities for discussion. A suitable system of reporting and evaluation should be structured in advance. It is hoped that this could provide a way of involving all NASM members in discussion and that a new level of understanding might be reached.

WAYNE S. HERTZ,
Chairman

REGION 3

The Nominating Committee, headed by Robert Steinbauer, nominated Gordon Terwilliger, who was unanimously elected chairman of the Region for 1973–76.

WARREN B. WOOLDRIDGE,
Chairman

REGION 4

1. Election of new secretary to replace Helen Pratt: Harlan Snow.
2. Recommendation that brief thumbnail biographies be appended to the ballot for all national elective officer candidates.
3. Motion to have full membership polled (mail ballot) on question of continuing the roll call at national meetings.

EMANUEL RUBIN,
Chairman

REGION 5

I. Business Meeting

   A. Chairman reported on actions of Board of Directors meeting on previous Saturday.
   Chairman complimented organizational work of NASM Executive Secretary Robert Glidden for his expertise in communication.

   B. Discussion on change of schedule for NASM meetings. Preference shown for Saturday-Tuesday schedule.

   C. Faculty evaluation procedures discussed. Led by James Hause of Eastern Michigan University; Clyde Thompson, Ohio University; Cal Rogers, Ashland College; Emil Danenberg, Oberlin College; Louis Chenette, Butler University; Merrill Brown, University of Toledo; Donald McGinnis, Ohio State University.

   D. Consideration given to a District 5 meeting within the region during the year. Chairman will send postcard survey in order to establish date: late February, early March, or late September. Preference shown for a late Thursday and all day Friday meeting. Location was not discussed.

II. Collective Bargaining and Tenure — Dr. William Boyd, President, Central Michigan University
(Joined by Regions 4 and 6)

Recommendation made to publish entire paper in NASM Bulletin of Proceedings, rather than edited one presented today.

LINDSEY MERRILL,
Chairman

REGION 6

Region 6 was represented at the November 19 meeting by fifty-two executives of member institutions. The business portion of the meeting was conducted in a thirty-minute period, after which we adjourned to join Region 5 for Dr. Boyd's speech.

April 27, 1974, and Catholic University in Washington, D. C., were selected as the date and place for the Spring meeting of Region 6. Chairman Ray Robinson noted that requests for agenda suggestions would be forthcoming in the mail and that he would also welcome current thoughts for agenda items.

There were three significant requests:

1) That Executive Secretary Robert Glidden be invited to repeat his successful statistics report of last Spring, including national and regional comparison of credit costs, faculty loads, and recruitment procedures.

2) That Region 6 work toward establishing both a position and a lobby to assist the National Endowment for the Arts and the State Arts Councils in clearly delineating their policy with respect to educational institutions. Implicit in such a delineation is the effort to have these organizations place more emphasis on funding music projects in educational institutions.

3) That discussion be devoted to the ways in which member institutions may successfully pursue funds for Bicentennial.

RAY ROBINSON,
Chairman

REGION 7

The business portion of the Region 7 meeting was limited by the chairman to those announcements which had been suggested by the Board of Directors. Following the planned program, several representatives asked that the Executive Secretary be requested to supply information to the membership regarding faculty evaluation.

General discussion was limited to the areas previously announced by the Region: 1) Competency based programs, and 2) Faculty evaluation.

Minutes of the session will be prepared and circulated by Wayne Sheley, who served as acting secretary.

LAWRENCE HART,
Chairman

REGION 8

OLD BUSINESS:

1) The minutes as read and according to prior distribution were approved.

2) Chairman Coleman reported that the Board of Directors decided to retain the ten-year cycle of visitation because it apparently does coincide with regional examinations. The Board will appoint a committee to study the Region 8 recommendation that there be a follow-up of implementation of visitation reports.
Discussion: The questions were raised if NASM does coincide with the regional Association meetings, and what benefits are derived from NASM Visitations. The benefit of self-study per se was mentioned.

NEW BUSINESS:

1) Chairman Coleman passed on information concerning:
   a) Membership figures for NASM.
   b) Deficiencies in filing annual reports by members was noted. The National Commission on Accrediting requires those reports.
   c) Availability of computer-based service in Washington.
   d) Availability of institutional resource assistance from the CMP grant of $60,000 to develop new curricula.
   e) Sites for future NASM meetings.
   f) Nomination Committee to prepare slate for next year.

2) Motion by William Baxter, seconded by Jack Lyall. It is urged that the Commission on Undergraduate Studies consider the problem of early admission for the undergraduate degree programs. Motion passed.

3) Motion by Harold Wortman, seconded by George Muns. It is suggested that at least one meeting be devoted to the problems of special-type institutions as in the past. Motion passed.

4) In further discussion concern was expressed about the relationship of the job-market to the number of graduates in music. Interest was expressed in a separate regional NASM meeting. Chairman Coleman will explore the possibility of an early meeting in conjunction with NASM.

Comments on the present status of education were made by Chairman Coleman with quotes from an article in the Denver Post and from the Chancellor of the University of Mississippi.

Innovations and problems, competency-based education, computer-student cost relationship, teacher accountability were discussed.

The general discussion following the coffee break included the following topics among others:

CLEP — Humanities — advanced standing with visitor Dean Robert Marvel explaining the Fredonia method.

New Learning theories
    Class teaching in applied music.
    Teaching loads and the forty-hour week.

The meeting adjourned at approximately 11:20 a.m.

JAMES COLEMAN,
Chairman

REGION 9

1. It was recommended that NASM consider active efforts to encourage membership by Junior Colleges in accord with our new membership category.

2. It was further recommended that, should an increase in dues be necessary, the Board of Directors explore the possibility of basing the dues structure on criteria such as size of music unit, budget, size of faculty, etc., *in addition to degree offerings.*

FISHER A. TULL,
Chairman

KEYNOTE ADDRESS

Lukas Foss

Dear Colleagues: I am here to give forth wisdom and advice, yet most of you have more wisdom than I have, and none of you is in need of advice. Who needs advice these days? Certainly not the young, certainly not our students. You must have noticed: Students do not act like students anymore; they are all "junior colleagues"—worse—critics, our critics; they give *us* advice. Come to think of it, I enjoy that. It's challenging. Yet, some advice I received in my youth still serves me in good stead, and I dished it out generously to the young in a Commencement address I delivered at Manhattan School of Music last Spring. Here are some samples:

1) Anyone who works as hard as I do, can do as well. — J. S. Bach (It's an instant recipe for greatness.)
2) Work hard when you are twenty or no-one will love you when you are thirty. — Aaron Copland
3) PRACTICE, because if you don't someone else will. — Mischa Elman
4) Kinder macht was Neues. (Kids make something new.) — Richard Wagner
5) J'aime la règle qui corrige l'émotion. (Let the "rule" correct your emotions.) — Bracque
6) Don't be amiable or accommodating. Be difficult. (Soyes rosse) —Stravinsky to me in 1946
7) Don't take anybody's advice. — Beethoven

So much for advice. How about *praise?* Praise is "in." Everyone wants it, even GOD. He demands that we give it to Him and He likes to praise Himself. After just one day of work, he sat back, contemplated what He had wrought and saw that it was *good*. After six days He rested and considered the job accomplished. And ever since, we have praised Him with a joyful noise and trumpets and cymbals, and doing a jolly good job of it in our schools and conservatories. I think no country in the world produces as many well trained professionals as we do. And the world is beginning to take notice. The most talented foreign students are sent to us, instead of our talent going abroad, as it used to be in former days. So we deserve a measure of praise. But let us take a minute or two and examine the plight of the young professional we turn out and loose in the big world of music.

Take a young violinist: For 15 years, he has studied his instrument. For five years he has practiced the Beethoven, Mendelssohn, Brahms violin concertos. He graduates—he needs a job. He is told of a vacancy in a major symphony orchestra. He flies in for an audition. "The cadenza of the Brahms concerto, please." He knows it backwards. He's got it made. He is in. From now on he will be playing the 1st or 2nd violin orchestra part of the Brahms concerto, perhaps for the rest of his life. Take a young singer. Her "instrument" has potential. The vocal coach said so. She is no Birgit Nilsson — not yet. Well — there's the chorus of the Met or the City Center Opera. But maybe she's too good for that. The Germans may have a job for her in one of their one hundred and one opera houses. (But who wants to live in Germany?)

Take a young composer: He has applied for all the grants. He may even win a prize, get a performance or two. The reviews are encouraging —in a patronizing way. After the performance, he rejoins his colleagues. What do they think of his piece? Not a word. They talk of something else: it isn't "cool" to talk about music. The grant runs out. He takes a teaching position. Instead of composing, he teaches composition to students who will teach composition instead of composing.

Take an aspiring conductor: Where is *his* instrument? (the orchestra) He's got to practice. Not a chance. When he does get the anxiously awaited opportunity to conduct a symphony orchestra, he is supposed to *be* a conductor. An orchestra can hardly be expected to be used as a teaching tool. That's why our budding conductor so rarely got his hands on that student orchestra. Besides — the law of supply and demand works against him. Too many who want to conduct. Too few orchestras.

Where is the market for all this talent and skill? Things are bad. Let's change them. Revolution — "you'll only make matters worse." (John Cage). All right, don't revolt. Organize. Reorganize. Change things.

A farmer, somewhere in northern Maine is walking in the snow. Suddenly he sees hoof prints. He turns around, and, sure enough, there's the devil close behind him. "Well," says the devil, "since you saw me (people usually don't) let us walk together." They walk, 4 miles through the snow, when the farmer decides to break the silence. "I know something that will put you out of business," says he, "if I can only get it going." "What might that be?" asks the devil, somewhat puzzled. "Very simple: Universal love, brotherhood, enough food to go around. If I can start that —" The devil smiles. "You start it, and I'll organize it."

Or there's the story of the man down in Cooper Square, New York — he didn't surprise a devil, he heard a small voice, the voice of God, urging him to change things, to start something — somewhat the same idea — brotherhood — everyone belongs to everyone else. "God," cried the man from Cooper Square, "Why me?" And the small voice answered: "Because you are so gullible."

Back to our young musician: he can't change the world and he must not leave it as it is. He is cornered, trapped. Is he? You want to know what I really think? I think he's lucky; lucky to be allowed to work in music. (No, I am not sarcastic.) He's lucky to be able to rejuvenate himself in Mozart, Bach, Schubert, Stravinsky. For those of us who are immersed in music, who do not care about *power* and the *rat-race,* who simply want to make music, there *is* a market. Here supply does not exceed demand. The dedicated are rare, and much needed by society. They are a weapon against the enemy, a weapon that does harm to noone. Our work is a "climate for peace." We *are* helping to change society, without organizing, without rebelling. Immerse yourself in music and you come out changed, and others who are exposed to you and your music will come out changed. Music is a force, a remedy against cynicism, a celebration.

Then what about all those truisms I hurled at you before? They are real. But there is the other side of the coin. Let us have another look at our young "virtuoso," our proud music school product. Does he have to join an orchestra if he does not want to? What else can he do? He can form or join a group of like-minded virtuosi (more about that later). He will find that the possibilities on his instrument have been extended and that no one told him so at school. If he is a wind player he can learn to play chords (multi-phonic sounds) on his instrument, new fingerings, new ways of producing sound. Whether string, wind or percussion is his field he can investigate the new electronic devices which alter his performance as he plays, via contact mikes, filters, ring modulators, etc. If he is a violinist he need not have dreams of becoming a Heifitz. He can take a cue from Paul Zukovsky; if he is a pianist, from David Tudor; if he is a flutist, from Gazzeloni; if he is a brass player, from Stuart Dempster; if he is a percussionist, from Jan Williams — all of whom have lively careers and have music written especially for them. These performing artists and many others, are the true partners of the composer, instead of exploiters of time-worn vehicles. I do not mean to imply for a moment that our great classical music should not be studied in depth and played intensely. Man's need to make love to the past is as basic as his need to explore the present (That's why I conduct). An artist should have one foot solidly rooted in the past while his other foot should be just as firmly planted in the present. That way, and only that way, his work may be of some significance in terms of the future.

As to our young singer, she or he can follow the example of Bethany Beardsley or Cathy Berberian or Julius Eastman, who have taken a similar attitude and action as the above mentioned instrumentalists.

And our young conductor — well, he should first of all purge himself once and for all of what I should like to call the "interpretation mania" which has dominated the musical scene for almost a hundred years. And while he is purging himself, let him shed all that bad *choreography* designed to "épater le publique." Let him become the intelligent and functional "traffic coordinator" required for performance of all new ensemble music. Believe me, he will conduct the museum pieces better for it. Play the old music as if the ink were not yet dry, and the new music with the respect and devotion accorded to the classics, and we'll have some fresh air in our symphony concerts.

As to our American composers—men and women—they have come into their own in the last 20 years. Charles Ives paved the way with his polyphony of diverse, simultaneous musics. Thanks to him our American composer has a rich heritage. And Ives, as all true prophets, points the way for him. Our young composer should take advantage of new disciplines that have been developed and which should be available to him in our schools (please note), not only electronics but acoustics, mathematics (notably probability and game theory), also new music notation. What a wide-open field that is today!

As in the middle ages and early renaissance, it is the notation, the grammar, the vocabulary which distinguishes today one composer from the other; more so than "personal expression." As a matter of fact, new music has a certain *im*personality. Composers today — like scientists — learn from each other, build on each other's finds, read professional magazines to keep up with the latest problems and solutions. Can you imagine Wagner or Verdi with a professional magazine in his hands? Can you imagine them working in teams, pooling their specialized information? Things have changed because we have problems to solve, problems in common: the ordering of a chaos made available by the discovery of atonality — the control of chance — choice in the face of overwhelming choice—. We must learn to avoid arbitrary choices, find ways of notating multi-possibilities, so that the desired events (and only desired ones) will materialize at performance. To settle for one specific note, one rhythm, one *timbre,* one instrument, when dozens of other choices are as good is not the answer. It is irresponsible to single out one of many alternatives as if that one were the only one. It may look precise on paper but it is imprecise notation because it obscures and confuses the composition's intent. Yes — we have uncovered so many possibilities that the "note choisie masterpiece" is no longer a realistic concern. In fact the notion of "the masterpiece" has become open to question. I want my music to happen "as if of its own accord," like something in nature, to happen differently every time — not that difference is my objective, but because it is bound to happen differently if there is not one way but "many ways." That is why in my recent music I developed the idea of a score which contains more music on one page than you ever hear at one hearing. Performances will differ because different musical ideas become audible at different times, and return into inaudibility at different times, like a landscape plunged into total darkness. It's there, whether we see it or not. But now you put a spotlight on this or that detail — on this or that combination of details, and you will obtain a different landscape every time.

And it is the performer who makes the decision — spontaneously — at the moment of performance — as to *what* shall be heard *when.* He does not "interpret" the score, he "realizes" the score. If he is not himself the composer, he had better be *a* composer of sorts, or at least the intimate connaissent of the composer's intentions.

In the Renaissance and in the Baroque era, every composer was also a performer, and vice versa. And so it is again today among the young (and our school curriculum should encourage this). Our composers perform themselves and form small groups, highly skilled groups, combos. Steve Reich, Eric Salzman, Lamonte Young, Paul Glass, Terry Reich, to mention just a few. My own improvisation ensemble founded at NCLA in 1956 was probably the first of these non-popular music combos. We traveled a lot. Our audiences were mostly college and conservatory students. My audience still is largely a campus audience, and though I do not have a group anymore, I visit a dozen campuses a year: I love and need the exchange of ideas with students.

Yes, this is the age of the combo, ever since *Pierrot Lunaire* and *Histoire d'un Soldat,* the two pieces which more than any others mark the beginning of what I would call "the new music."

Electronics and the combo provide the fertile hunting ground for today's composer. Meanwhile orchestras, choruses and bands are a little more available to him than, say, 20 years ago, and the recording industry is more interested in him than before. Things are looking up. What I have been trying to do is sketch in a few sentences the kind of thinking and speculating that go into our new music. As you can see we can use all the minds and all the talent available.

No, we needn't discourage the young from a full life in music. It is of course a difficult life—a life full of inevitable defeats. But then, what else is success than the ability to get up from defeat? "Life is real only in proportion to its difficulty." (R. M. Rilke) Let us make ourselves and the rest of the world a little wiser, through our music — through the mind-quality, the idealism, the curiosity and adventurism that go into our music making and into our music teaching.

MONEY ISN'T EVERYTHING

WALTER F. ANDERSON
National Endowment for the Arts

Approximately a year ago I chanced to be talking with Mrs. Jouett Shouse, the well-known patron of the arts who donated both the land and money to build the country's first performing arts facility in the national parks, the Filene Performing Arts Center at Wolf Trap, in Vienna, Virginia. She asked me, "Do you find it a difficult job to give away money?" My immediate unqualified response was, "Yes!" Then she commented, "It always has been."

If nothing else, the experience of heading the Music Program of the National Endowment for the Arts in the past five years has taught me that the responsibility for the contribution of financial support from public funds carries none of the simplistic connotations of the well-known, trite commentaries on money, such as:

> The staid moral position taken in the categorical assertion, "Money is the root of all evil."
>
> Or that most engaging quid pro quo found in the title of a popular piece about twenty years ago — "If you've got the money, Baby, then I've got the time."
>
> Or the sheer resignation expressed in that most commonly stated, though not commonly accepted, judgment — "Money isn't everything."

In fact, quite to the contrary, it appears that many have taken heart in — nay, have been lured by — the caveat found in Ecclesiastes X:19, "A feast is made for laughter, and wine maketh merry; but money answereth all things." Yet for me the truism, "Money isn't everything," has served as a most penetrating reality in all that has occupied my attention at the National Endowment for the Arts. In the present time organizations in growing numbers are asking for assistance as pressing financial needs compel them to look beyond their established sources of earned and contributed income. The frustration brought on by the threat of possibly having to relinquish programs which may have been in existence, in some instances, for so long as thirty or forty years often brings them to foundations as the last hope for survival.

However, it is not always possible for foundations to assist all such programs in need since the dispensation of funds to support the arts must be based on broad-ranging principles which require definitions of eligibility and clear evidence of the capacity of individuals and organizations to develop and sustain programs for which assistance is sought.

Besides, *money* may not be the real need. The struggle for survival may be more relevant to questions concerning the vitality and quality of a program, its stability and its current usefulness than to the mere need of money.

I can report that we receive some extraordinary propositions. For example, a second effort was made to persuade the Endowment to provide funds for what was presented to us as an innovative project. The applicant proposed to organize a billion-voice choir, as a gesture of international good will, to present concurrently in all languages over all radio and television stations in all countries an annual performance of the *Messiah*, beamed to outer space. I suppose outer space was felt to be the only thing that could stand it. According to the request, one of the benefits would be the relaxation such a performance would bring to the astronauts as they float through space.

So it is understandable, I assume, why priorities must be established as representing the most impartial and objective means of serving the arts. Thus the granting of support from federal funds is an exacting, complex process whereby certain basic considerations are applied to every request which comes to the National Endowment for the Arts. I can report most positively that in our operations not only is it true that money isn't everything; indeed granting money is the very least of what we do. The money on which the Endowment operates and the funds which it grants, with the exception of certain earmarked gifts to the government, are contributed by the taxpayers. Literally everyone pays; consequently, there is an overriding need to administer the program with deep conscience and unwavering rigor.

So essentially the ideas — the purposes and the goals of programs — presented to the Endowment account for nine-tenths of the time which we of the Endowment staff spend in evaluating applications, responding to inquiries, making on-site visits to both applicants and grantees, and consulting with our wonderful Advisory Panelists and members of the National Council on the Arts.

As a representative group of professional music educators, you are in a singularly appropriate position to respond with your own views concerning the effectiveness of the Endowment in carrying out its mission. So today I should like to initiate a dialogue with the National Association of Schools of Music not only for the purpose of this conference but also for whatever mutual interests might be pursued in continuing dialogue with this organization in the future. I want to be quite honest with you: although the Endowment was not constituted to support colleges and universities as its primary charge, nevertheless I do feel quite strongly that in the thinking of the Endowment there should be an awareness of the concerns of the professional training institutions since the Endowment always will be called on to assist professional performing organizations which depend on the availability of talented professionally trained musicians. Furthermore, from your particular vantage point you may be aware of problems which need the attention of the Endowment. So you should feel free not only as taxpayers, but also as experts in the professional field, to speak your mind. In the discussions to follow I promise to listen to you and to communicate openly with you.

My plans for today therefore are two-fold:

> First, I'd like to tell you about the Endowment's programs, its policies and procedures; and
>
> Second, I'd like to respond to your questions to the best of my ability and hear your ideas and suggestions to the extent possible within the schedule provided.

The Enabling Legislation of the National Foundation on the Arts and the Humanities was accomplished in 1965. It authorized the corollary but autonomous programs of the National Endowment for the Arts and the National Endowment for the Humanities. Primarily the Arts Endowment was created to benefit "individuals of exceptional talent" and to support "productions meeting professional standards or standards of authenticity, irrespective of origin, which are of significant merit and which without such assistance would otherwise be unavailable to our citizens in many areas of the country." The Legislation provided a comprehensive structure for examining and processing requests for assistance at four levels: The Professional Staff, The Advisory Music Panel, The National Council on the Arts, and The Chairman. Staff, Panel and the Council are all advisory to the Chairman, in whom alone authority vests to obligate grants.

Each request which comes to the Endowment is given serious examination first by the staff, which is also available to consult with prospective applicants in advance of the submission of official applications.

After the staff reaches its recommendations, applications come to the attention of the Advisory Music Panel, which passes its recommendations to the National Council on the Arts, which in turn is charged with making final recommendations to the chairman, Miss Nancy Hanks. All pertinent applications materials are duplicated so that normally Panel and Council members may study them in advance of their respective meetings.

I think you might be surprised to realize how devoted and serious our illustrious consultants are in carrying out their work assignments. Beverly Sills, for example, was unable to attend a meeting. However she did her homework. She carefully studied thirty-five applications for opera support and mailed in page-long comments on each application.

The machinery provides for wide divergence of views so that it may be assumed that under most conditions the wisest decision ultimately is reached. Perhaps the greatest strength of the Endowment rests in its accessibility to the strong professional views of the Panel and the broader scope of the equally professional Council. Moreover, through carefully timed rotation of Panel and Council membership, the Endowment remains free from provincial, entrenched professional judgment. Panel membership rotates annually, for normally one third of its members will be replaced by new appointments under the authority of the Chairman. Council members are appointed by the President of the United States for overlapping six-year terms.

There is a panel for each program area, and the membership is weighted heavily by professionals from the appropriate art field. Additionally there are a few representatives whose long-standing interest, experience, and participation in cultural affairs qualifies them in a special way to join artists, educators, and arts managers to make a strong group of field advisors. On the other hand, the National Council on the Arts represents a broad cross-section of artists from all art fields and, like the panels, has lay representatives. Thus from the inception of the Endowment the Federal Government skillfully avoided the bugaboo of governmental control, which had been the main concern of those who questioned or opposed the introduction of support for the Arts from public funds.

Thus those of us who have been privileged to participate in the development of the Endowment's institutions and structures as they exist today have learned that it takes a great deal of time to move from the stimulations and exciting dreams of various sections of our very large country, as well as from our own dreams, through step by step procedures, out of which have emerged certain characteristics which have helped us to understand better the overall nature of our work. An indispensable aspect of this evolution has occurred through involved, continual dialogue with the field; for whenever the need arises, the Endowment does not hesitate to consult generously, both within and without the formal agencies of the Endowment, in order that every recommendation and decision can be predicted on wise, professional counsel. Accordingly there *are a few general policies which all program* areas maintain:

(1) Grants from the Endowment are restricted to support on a project basis. Although the Congress has granted significant increases in the past four years to the Endowment, the overall level of funding in comparison with the number of requests for assistance is such that the Endowment in the foreseeable future is likely to continue to restrict grants to projects rather than to offer general support.

(2) No support is granted to absorb deficits. Accordingly monies awarded will support only projects which will occur for a specific period of time clearly designated by beginning and concluding dates.

(3) Support is granted only for projects which can be recognized as being of national or regional impact. Definitions of impact should be regarded on a flexible basis. For example, a pilot project in all its implications potentially should affect a large regional area. A regional area is understood to cover extensive geographical boundaries or a large population area. On the other hand, organizations awarded under a program defined by guidelines for the benefit of many groups within a national distribution need not individually be of national or regional impact.

(4) As required by the Legislation, a balanced project budget must be approved to include matching earned and/or contributed income from non-federal sources at least commensurate with the level of funds sought from the Endowment.

Notwithstanding these general policies, the Endowment's varied and complex programs have developed rather uniquely according to their particular needs. At the present time, in addition to Music, there are programs in Dance, Theatre, Visual Arts, Museums, Architecture and Environmental Arts, Public Media, Education, Federal-State Partnership, and the Expansion Arts.

Education

In Education the Artists-in-the-Schools Program completed its fifth consecutive year in 1974. From its beginning in 1969-70 when $100,000 was allocated for Artists-in-Schools in six states, the program has grown to approximately $3,000,000 which funds more than 5,000 schools in all 50 states and the five special jurisdictions. This program, aiding the appearance of painters, poets, sculptors, dancers, musicians, and other professional artists in elementary and secondary school classrooms, will be expanded next year. In fact, grants for the 1974-75 Artists-in-Schools Program were recently announced jointly by Nancy Hanks and Dr. John R. Ottina, Commissioner of Education. The announced grants, funded by the Endowment, will be expanded in a "second round of grants" to be made later through funds from the U. S. Office of Education.

Visual Arts

In Fiscal 1973, the Endowment continued its extensive programs of direct assistance to painters, sculptors, photographers, craftsmen, and art critics of exceptional talent. A total of 159 grants totaling $231,200 was made to individuals allowing them to set aside time and/or materials to advance their careers as they see fit. Additionally, 36 matching grants with a total of $71,265 were awarded to institutions in 20 states through Visual Arts' Artists, Photographers, Critics, and Craftsmen in Residence programs, where awards are made to college and university art departments, museums, community centers, etc., to bring artists for short-term residences to instruct and influence local talent.

Dance

The Dance Program reflects the tremendous growth and professional accomplishment in this art form in America taking place today. Through its Coordinated Residency Touring program, presently in its sixth year, the Dance division of the Endowment has brought 40 professional contemporary dance companies into 37 states, the District of Columbia, Puerto Rico, and the Virgin Islands for a total of 218 weeks of touring. The Endowment has provided $609,492 for this program which is administered through the state arts councils. The Endowment has also approved grants totaling $824,766 to continue the Large Company Touring program which is designed to make the leading American ballet companies available to people outside the New York City area. Grant funds will provide 30% of the guaranteed company fee to sponsors in 11 cities for 22 weeks of programming.

Other awards within the Dance area are: (1) Choreographer Fellowships totalling $150,348 to 15 individuals; (2) 37 Workshop Fellowships of $1,200 each; (3) Visiting Choreographer Commissions totalling $22,480 in matching funds to eight professional companies; (4) $136,040 in matching grants for Production Commissions to eight dance companies; (5) Regional Development of Resident Professional Dance Companies, now in its second year, awarding $449,600 to 19 companies in eleven states. Audiences for dance have grown by 600 percent since the Endowment has provided support to that field.

Theater

Now in its seventh year, the Theater Program assists the decentralization of the American theater by providing funds for the artistic and organizational development of resident professional theaters across the nation. Matching grants totalling $1,820,500 have been made to 40 theaters in 20 states for the production of new plays, staff development, training programs, and other programs related to the achievement of quality in performance and artistic direction. Other grant areas include: (1) a fifth series of grants under the Experimental Theaters and Workshop Grants program incorporating 30 professional groups in 12 states; (2) Professional Theater for Children and Youth totalling $100,000 in monies awarded to four youth-oriented theaters; (3) eleven grants in eight states totalling $146,000 to assist conservatory-type professional theater training programs under the Professional Training category of support. Also, a new pilot program, the Regional Theater Touring Program, involving six to eight state areas, has been initiated.

Literature

In addition to placing poets in classrooms in all 50 states through the Poetry in the Schools program (an integral part of Artists-in-the-Schools program), the Literature Program of the Endowment awarded: matching grants of $46,210 to enable developing colleges to place professional writers in residence; 60 fellowships of $5,000 each to writers for the creation of new works and for career development; and $250,000 in matching grants in continued support of the Coordinating Council of Literary Magazines.

Museum

The Endowment's Museum Program supports the essential activities of American museums; nearly 300 museums in virtually every state and the District of Columbia have been assisted by over $5,000,000 in federal and private monies. In Fiscal Year 1972, the Endowment initiated programs in both Conservation and Renovation in a major effort to focus attention on and increase support for the preservation and restoration of our heritage. Forty-nine grants totalling $627,700 have been awarded under the Utilization of Museum Collections program; four grants of $10,000 each to assist in the purchase of works by living American artists; 57 grants totalling $823,737 have been awarded through Aid to Special Exhibitions; and, in an effort to encourage full community participation in museum activities, 25 grants totalling $521,187 have been made.

Public Media

The American Film Institute has continued its work in preserving and developing the nation's artistic and cultural resources in film, largely through a grant of $1,100,000 from the Public Media Program. Other areas of funding are: (1) 21 grants totalling $267,285 to support programming in the Arts; (2) eight grants for $163,000 under the Joint Programming with the Corporation for Public Broadcasting category; (3) a total of $104,650 to twelve film centers to build new audiences through Regional Development; (4) matching grants totalling $195,775 to schools and colleges to assist them in improving standards of film study through curriculum development. Additional areas of support in Fiscal 1973 exist through the Film Preservation, Research and Development, and Independent Filmmaker Grants programs.

Architecture and Environmental Arts

The Architecture and Environmental Arts Program seeks to influence the quality of the man-made environment in this country. Fiscal 1973 grants include: matching awards to encourage professional education and development totalling $119,345; 39 fellowships of $1,000 to graduate students in architectural fields; awards totalling $54,500 to inform and stimulate active public interest in the æsthetic physical environment; eight grants totalling $188,157 to development information which benefits the innovative and efficient construction of new arts facilities and the imaginative conversion of older buildings; and pilot grants to develop innovative research aimed at solving problems created by dividing lines within urban areas (City Edges Program) and grants to preserve our American Architectural Heritage.

Expansion Arts

It is through the Expansion Arts program that the Endowment exposes thousands of Americans to the arts, assists in the development of potential talent, and encourages communities to develop and utilize their native artists. This program provides aid and encouragement to professionally directed, community based arts groups, many with minority/ethnic orientation, in inner city, suburban, and rural areas. Fiscal Year 1973 funding included grants in the following areas, totalling $2,473,275: Instruction and Training to 111 community based cultural centers; the Community Cultural Centers in major urban areas program; Arts Exposure program to 35 organizations in low income areas; and technical assistance grants to service organizations through the Neighborhood Arts Services category.

Special Projects

In the Special Projects program area, special state grants totalling $99,280 in federal and private funds have been matched by 15 state arts agencies for a variety of special projects in Fiscal 1973. Additionally, six matching grants totalling $264,300 have been awarded to foster regional cooperation among state arts agencies. The Special Projects Program area also funds internship programs for young people interested in entering the field of arts management; thus far, three grants of $6,650 have been awarded to three state agencies.

Music

In Music the Endowment supports a complex assortment of projects and programs, all directed to the central concern of how a climate for the arts can be created in the United States.

In recommending support to the country's larger, professional orchestras, the National Council on the Arts clearly acknowledged the important central function of the orchestra to the community in providing a cachet for the other performing arts in addition to symphonic performance. The stress of the orchestra guidelines, in fact, place primary importance on service, artistic, and administrative improvements. The guidelines also stress the need for the orchestras to provide greater opportunities for presenting young American performers and composers and to become more active in collaborative performances involving dance, the theatre, and the visual arts.

Last year grants went to ninety-five orchestras and thereby aided more than nine thousand residential performing artists in orchestras throughout the country, in addition to the support which these grants lent to the presentation of guest artists and the performance of works by contemporary composers. Another way in which orchestra grants have extended music opportunities is represented in the development of audiences for symphonic music, particularly among the youth.

Of the 95 orchestras supported, a total of 37 chose to extend their services to a wider public, while 15 concentrated on projects conceived to improve their quality of performance and administration. Forty grants were devoted to performances for young people and a variety of special projects such as educational concerts and work sessions with young musicians. Three projects served a large, new regional audience through cooperative development and sponsorship provided by state and regional arts councils. The 15 orchestras which selected to improve their operations at a higher level of quality, on the other hand, sought through additional rehearsal time, the improvement of performing personnel, more challenging programming, and special development programs to become institutions of greater artistic quality and to stabilize their financial operations.

Thus, an astonishing ferment surged throughout the country that seemed to belie the assumption that symphony orchestras were relegated to the past. Instead, they appeared to be in evolution toward more effective service to the total community within broader artistic functions. The St. Paul Civic Philharmonic Orchestra, for example, performed a wide variety of professional and educational programs within a pattern in which the orchestra was able to accommodate the performers into smaller ensembles at every possible level from the entire orchestra down to a soloist. The San Francisco Symphony organized 750 students in a summer orchestra workshop, which was expanded into a seven-week autumn session for 7,000 students and 500 parents and adults. The Utah Symphony provided concerts for audiences in many isolated communities, including many Indian reservations, often through joint performances with local choral organizations, in a far-ranging tour of 9,500 miles. The Jackson (Mississippi) Symphony established a string training program in elementary and junior high schools and sought to develop new audiences through performances in neighborhood schools and churches while it made use of a professional string quartet for special educational and concert presentations. The Anchorage Symphony toured concerts to underprivileged communities in Alaska, while the Seattle Symphony Orchestra performed in forty-nine major communities in Alaska; the West Virginia Arts and Humanities Council organized an extensive series of performances by the Charleston and Wheeling Orchestras in the heart of Appalachia.

The Denver Symphony Orchestra continued its highly successful university residency program, the high school series in metropolitan Denver, and a special concert for the Chicano community.

The Atlanta Symphony split into two groups which joined the Florence and Greenville Orchestras in South Carolina and presented an excellent program of symphonic and choral Music, including some works by South Carolina composers, to overflow, highly enthusiastic audiences.

The outcome of these programs seemed to lend firm credibility to the outspoken comment of the manager of the St. Louis Symphony, who proudly reported, "If the symphonies are on their way out, not so here. We performed at a neighboring town where the teenagers literally climbed into the rafters to hear our symphony perform before an enthusiastic audience of some five thousand."

You will be interested to know that the Music Division and the Architecture and Environmental Arts Division have jointly funded a project to enable a group of engineers, acousticians, and architects to design and construct a portable, transparent acoustical environment which could be used in various natural settings to provide a totally satisfying visual and acoustical environment for symphony orchestras. The possibility of modifying the environment, once it is completed, to accommodate stage performances in which the sound amplification would be contained in spotlights, thus eliminating the use of microphones, is also under consideration.

The Endowment expects to award five-million, seven hundred twenty-nine thousand, five hundred dollars ($5,729,500) to support orchestras in Fiscal Year 1974 which ends next June 30.

The second largest program of support to music goes to assist regional opera companies. Such aid also benefits the National Opera Institute, which assists singers and composers in addition to offering grants to aid with the production of new operas and new productions of rarely performed works. In Fiscal Year 1973 34 opera companies were supported. Endowment support is playing a strong role in helping to make regional opera performances available to a much larger constituency than the opera tradition has served in the past. Among the most heartening developments in this field are the expanded repertory, the presentation of performances in English, the joint planning of several opera companies to use the same sets, improved performance standards as the result of support of a larger number of rehearsals, and the development of more opportunities for qualified singers associated primarily with the company rather than the importation of stars as the sole means of producing stage opera performances.

In recent weeks we have received nearly three hundred applications from individual composers, librettists and translation teams. The support of commissions up to ten thousand dollars ($10,000) to be awarded directly to composers is predicted in part on evidence that a qualified performing group or soloist is interested in presenting the work for repeated performances. Also funds for the first time are available to assist young composers in developing a professional career by providing them the necessary support to have their works copied and to have the cost of transportation provided in order that their manuscripts, along with tapes and recordings of earlier works, can be presented to publishing houses, artistic directors, and recording agencies.

The allocation for support of opera in the current year is two million, five hundred eighteen thousand, two hundred dollars ($2,518,200).

Four hundred and fifty-two applications have just been received for support under the Jazz Program. Last year the number of applications and grants in the field of jazz exceeded all other areas. The program recently was expanded to include wider cultural representation and is now called the Jazz/Folk/Ethnic Program.

Grants in this category support the composition of new works or the completion of works in progress. Also talented students of jazz are supported to participate in professional jazz workshops or to go on the road with outstanding jazz ensembles in order to become acquainted with the field through actual experience with an outstanding jazz leader and performers for two or three weeks. Assistance also is available for the presentation of programs in schools at all age levels.

A young jazz musician who taught drums at no salary in a free clinic to thirty-five teenagers in Harlem on a $250 grant from the Endowment reported an average attendance of 92% and wrote repeated thanks before going on to state that "these words can't say what my heart feels." He teaches another group of fifty-two students, "assuming the extra financial burden for the extra seventeen enrolled" and calls the experience a "Divine Blessing." Another jazz musician who studied with the eminent Quincy Jones reported that "Mr. Jones opened up his home to me and not only gave helpful information regarding scoring but helped me to develop a concept of writing movie and television scores. I was introduced to some of the best music writers in Hollywood. I don't think I could put a price tag on what was accomplished just by being with Mr. Jones as I was so elated that I stayed on an extra week."

With the hope of encouraging both jazz and more classically trained musicians to become more flexible, the new Jazz Guidelines offered to "assist composers and performers concerned with experimental programs and the development of stylistic techniques essential in the performance of works identified by both the European and Afro-American cultures."

Having spoken at such great length about the current programs of the Endowment, I now wish to raise a few questions about the future with the hope that there may be ample opportunity to have some exchange with you about the wisdom of what we are doing and the manner in which we are pursuing the charge of the Endowment. I'd like to know what gaps you feel may exist in our programs and seek out your reactions to a few issues which I feel may be of major concern with respect to the future policies of the Endowment. I recognize in some ways that I could be bringing on myself more than I can bear. Nevertheless I feel kindly disposed to meaningful dialogue with you.

In the early years of the Endowment a great deal of emphasis was put on innovative projects on the assumption that if a new project proved to be of value, its benefits could extend beyond the initiating organization to many other groups. Because the funds were especially lean at the time, I suppose there was some merit to such an approach. However, when I came to the Endowment in the fall of 1968, I quickly sensed the need for what I call sprouting grants in order that programs started could have an opportunity to take root and grow. Certainly Miss Nancy Hanks, Chairman of the Endowment, believes in this principle. Thus in January, 1970, following extensive talks, the National Council on the Arts went on record with a new policy — namely, that ongoing programs as well as new ones could be supported, thereby providing the way for organizations to identify their most urgent needs of support. In fact, with the introduction of support to symphony orchestras, the new policy went into effect. So a major policy of the Endowment for nearly four years has been responsivity to the professional field.

As I look toward the future, I personally feel that while we should continue to listen — listening being that best of all musical skills — we concurrently should look toward other and new points of departure in refining our policy position for the future. For example, I believe that we might well look into the possibility of moving from the standing stress on institutionally-oriented programs to a new emphasis on artist and consumer-oriented projects. For one thing, except for the presence of the artist at the center of the whole tradition of music (and, incidentally, I take the definition of an artist to be inclusive of the artist-performer *and* the artist-teacher), there would be no living art institutions. Quite aside from this fundamental realism, I am concerned with what happens to gifted performers when they find themselves surrounded by mediocrity. The consequence is bound to be negative, for the pressures are too great for an individual to endure. God only knows how many years as a college professor, I lived with the soul of a janitor. A young, talented, well-trained conductor, for example, cannot alone withstand the mediocrity of a community as he tries to develop an orchestra with mediocre performers.

In viewing such problems, what are the answers for that conductor and the community? Is there a way by which a sufficiently large nucleus of performers could be provided to lift the standards of such a community and concurrently provide music and education of a much more professional quality? If such a concept were to be promoted, who would pay the bill? Basic to the Endowment's Legislation is the concept that the Endowment helps those who know how to help themselves. What role could the fine schools of music throughout the country play in such an effort? Is the gap that has existed between training-in-music and education-in-music or music education, as we call it, to continue?

Similarly I would ask what you consider to be the essential elements of audience development. I happen to feel that, irrespective of intent on our part and that of other organizations, including colleges and universities, we may have been fraudulently engaging in a superficial kind of activity in which we have fooled ourselves into thinking that a sold-out house symbolizes audience development. I submit to you that filling up seats has nothing to do with the building of audiences. Quite aside from the mundane responsibilities of selling tickets and contracting performers, what is required to build knowledgeable, informed, sensitive audiences? What role does musical literacy play in building musical audiences? What kinds of experiences should be provided for children from the earliest years if the American public is to realize a higher level of æsthetic impact on the society as a whole?

How can the needs of our pluralistic society be met not only in order that the great treasures of our western heritage will be preserved, understood and enjoyed but also in order that each of our many minorities can find a creative way to identify their own culture and have the opportunity of participating in the interpretation of that culture while learning also to understand and appreciate other cultures?

What can we do so that by the time a domestic satellite has been launched we will be in the best possible position to make use of its vast powers of communication to transmit good art? What kinds of programs could be established *now* so that we might learn about public reaction to the presentation of the arts via media and thereby become knowledgeable about what needs to be done *educationally* in order for us to be prepared to avoid the far-reaching impact of the mickey mouse types of programs which are bound to descend on the public ear unless we can deliver much more substantial programs?

Where are artists being trained today? Are artists being trained in schools? In studios? In what schools and whose studios? What relationship does the independent, professional conservatory of music have to other educational institutions in the surrounding area? Are there ways in which highly specialized programs can make a contribution to less specialized institutions? How might professional performing organizations and educational institutions cooperate for the benefit of audiences in both the academic and the civic communities?

What kinds of relationships should we seek to encourage between schools of music and the fast-growing state and local arts councils? (My colleague, Don Dillon, is here to communicate with you on this particular problem.)

These are some questions which have given me a cerebral itch and which I would like to discuss with you even though I realize there isn't the time to explore them in any meaningful depth at this meeting. However, I look to continuing dialogue through your national office in Washington and perhaps in other ways too.

Now, before closing, as one who recognizes the strong moral and spiritual impact which the arts can have on the total society, I'd like to leave with you a compelling statement on the value of truth, an eternal concern of the artist and the educator, ever appropriate to recall, as spoken by the new African mother who looks at the head of the babe in her arms and whispers from her heart:

> "My child, may you seek after truth. If anything I teach you be false, may you throw it away from you and go on to richer and deeper truth than I ever have known. If you become a man of thought and learning, may you never fail to tear down with your right hand what your left hand has built up through years of thought and study if you see it at last not to be founded on that which *is*. If you become an artist, may you never paint with pen or brush any picture of external life otherwise than as you see it. If you become a politician, may no success for your party, love of country, or security for yourself ever lead you to tamper with reality and play a diplomatic part. In all of your circumstances, my child, fling yourself down on the truth and cling to it as a drowning man in a stormy sea flings himself onto a plank and clings to it, knowing that, whether he sink or swim with it, it is the best that he has. Die poor, unknown, unloved — a failure perhaps; but shut your eyes to nothing that seems to them to be the truth."*

**Man to Man:* Olive Schreiner

BUDGETING FOR SCHOOLS OF MUSIC

Some Generalities and Some Specifics

BERNARD F. SLIGER
Florida State University

The prevailing shibboleth in higher education these days is that . . . "higher education is in trouble." Some common comments are: higher education is no longer a growth industry, higher education must retrench, and higher education as we knew it in the 60's is doomed. What scares me about these comments is that they appear to be leading to the attainment of the self-fulfilling prophesy.

I see no valid reasons for higher education to be a declining industry in the 1970s and the 1980s. Yes, there will be a leveling off in the number of traditional "eligibles" for higher education, but the same is true for primary and secondary education, and yet we hear from every side the increased need for greater expenditures on primary and secondary education. Then, why is higher education in danger of withering. One of the reasons is because universities no longer speak for the needs of higher education. Their voices in many states are silenced by statewide governing boards who, openly or surreptitiously, tell legislatures that higher education is too costly, too duplicative and thus too wasteful. If universities speak out they are subject to retribution by Boards and Heads of Boards who argue that the schools are making end runs and circumventing the best interests of higher education in the states. Another reason is that institutions themselves have not policed and managed themselves properly. Accrediting teams and agencies have done little to "clean up" higher education. In my judgement there is so much room for improvement in higher education, for the necessity of getting faculty salaries and fringe benefits in line, for reducing the student-teacher ratios, for improving library facilities, for expanding educational technology, for expanding outreach education, for improved teaching, for expanded counseling and advising, for the removal of the vestiges of a dual system of higher education, for internal adjustments of salaries, and for just general improved conditions for higher education. Obviously, the financial problems of music are tied as inextricably to the general funding of higher education as to the internal allocation of resources within an institution. Just as welfare or highways or higher education within a state are tied to the financial fortunes of the federal government, the financial outlook for schools of music is tied to the overall financing of higher education as much as it is to how the school of music fares within the university.

It is important that all of us in higher education, no matter what our discipline, make known that higher education is not to be treated as a self-sufficient adult in the public economic and financial nursery. If we were self-sufficient adults, it would be one thing, but when it is clear that we have not even graduated to the bottle, one should not be lullabied into a false sense of complacency, satisfaction, or slumber.

So much, however, for the global picture. My more specific concern here today is to talk, for the most part, about the allocation of resources to an institution and the internal allocation of resources within an institution. Budgeting, as we all know, is the process used to allocate resources to or within a university.

The word budget is adopted from the French *bougette* meaning bag or wallent, and it in turn from the old French *bouge,* an extraction of the Latin *bulga* denoting a purse. The primary usage of the term budget is in a financial sense, and when used in this way it usually concerns the collecting and expending of income. The term may, however, be applied in outlay use or use of any scarce resource over a period of time; in fact, time itself is a prime example of a resource that may be budgeted. This presentation will, for the most part, treat the term budget and budgeting in its primary sense.

There are three broad modal varieties of budgets. Let us look at each of these and how each affects the resources that a school of music may receive. The first is the incremental mode budget. This is the traditional type of budget. One takes as a given the base budget and a certain amount is added to (or subtracted from) the base. In the case of public institutions, a university or state-wide agency, makes its case to the Governor and to the State appropriations committees for an addition to its existing budget. The State usually gives the institution something less than it asked for and it is now the task of the institution to divide the less-than-asked-for increment (or decrement) among the various budgetary components of the university.

Many private institutions use this or something akin to this in their budgeting process.

The budgeting role of the school of music within a university is much the same as the role of the institution with the State or with the Board of Trustees. In the incremental mode, the base operation for the school is the previous year's budget. It is now the task of the school to attach dollar figures to increased enrollments, increased costs of equipment, increased personnel services, and salary equalization figures, i.e., comparing music salaries with the mean salaries for the other disciplines in the university. The school makes its case to the budget committee which after evaluating all the requests in the university makes an incremental (hopefully) allocation to the school. The school then has the problem of allocating funds internally.

The advantage of this type of budgeting mode is that one can usually plan on getting what one got the previous year plus some additional increment. It also may be advantageous during a period of declining enrollments. In other words, budgets are not so closely allied to enrollments as they are under some other forms of budgeting and thus one can focus on the improvements needed given existing enrollments rather than emphasizing enrollment growth as the major input for an increased dollar budget. A school that has done remarkably well in a state and in a university where the incremental budgeting mode is used is the University of Indiana School of Music. In any kind of budgeting mode, the role of the Dean as a budgeteer is important, but nowhere is it more important than where the incremental method is used.

A second budget mode is the formated budget mode. This mode makes use of program standards and is heavily structured. It is an attempt to use the budgeting techniques developed by the Department of Defense to higher education budgeting. It has not gained wide acceptance in higher education. The Ford Foundation has given a substantial grant to the University of Georgia to develop this kind of university budgeting. Although considerable headway has been made, the last information I had was they were still trying to define the outputs of higher education. Actually, music and theatre lend themselves more to formated budgeting than do most other disciplines in higher education. I will conclude my remarks on formated budgeting by saying that most of the precincts are still unreported.

The current trend in higher education budgeting is toward formula budgeting. The arguments that are advanced, usually by state-wide agencies and by state officials, are that this mode is systematic, scientific, and has creditability. Some of this is justified.

Under formula budgeting, resources are allocated to the university for the support of the Instruction and Research Function on the basis of projected enrollments. Generally, the projections are submitted to the allocating body (appropriations committees, board of regents, board of trustees, etc.) in the spring of each year and, when accepted, become the university's official enrollment projection for the year. In accepting the figures, the allocative body looks at the by discipline and by level figure, e.g., communications, education, fine and applied arts, etc. and lower division, upper division, beginning graduate and advanced graduate, insures that the university has not exceeded any imposed ceilings (such as first time in college) and integrates the university projections into the system projections. This process results in the allocation of FTE students by discipline, by level and these are the figures then used by the allocative body in allocating Instruction and Research resources.

To make clearer what has been said, let us look at how a state system might allocate academic positions. The term academic positions defines the sum of regular faculty positions and graduate assistants. To be even more specific, let us look at how Florida's formula generates positions to Florida State University based on the number of students enrolled in Music at Florida State. In 1973-74 it was estimated that FSU would have 458.8 FTE students at the lower level, 237.6 FTE students at the upper level, 80.8 FTE beginning graduate students, and 37.4 FTE students at the advanced graduate level. The lower level figure is multiplied by 15 hours to give a figure of 6,882 hours. This figure is divided by a productivity factor (235.22) to give a figure of 29.26 faculty. A similar massaging is given to the other three levels to come up with figures of 16.63, 7.56, and 4.56 academic faculty, respectively, for the upper, beginning graduate, and upper graduate. This gives a total of 58.01 positions. This in turn is multiplied by .9644 (58.01 x .9644) to adjust for centralized services such as advising, administration etc., to get a generated figure of 55.94. Additional modeling is done to generate 7.04 research positions, 1.01 public service positions, 2.14 academic advisement positions and 2.99 administration positions. When all of this is completed, the enrollments of the School of Music at FSU have generated 69.12 academic positions. This number is multiplied by all the systems average faculty salary and Florida State gets that product amount of money.

The above computations do not determine the amount of money or the number of faculty that the School of Music at Florida State receive, however. The University may give the School of Music 50 positions or it may give it 100 positions. This is an internal allocation problem. The major problem, however, is that if one gives music more academic positions than it generates other areas contend you are robbing them to benefit music and if you give music less positions than they generate they argue that you haven't treated them fairly vis-à-vis other disciplines. (It might be pointed out here that other personnel services, expense money, and capital outlay money are generated in a manner similar to the way academic positions are generated.)

A major point to be made with regard to formula budgeting, and many formula freaks forget this, is that it was devised and meant to be a generating process and not an allocative process. This does not mean that the factors that make up the formula for generation purposes should not be reasonable, pragmatic, based-on-cost data, and accurate. For example, to use a productivity factor greater than 200 for upper level music is unreasonable and inaccurate; yet many formulas do just that. Thus, there are two major points to keep in mind anent formula budgeting; in many cases more realistic data is needed and one must remind the formula types that the formula is to be used for generating and not for allocating purposes.

What advice can be given to an administrator of a school of music who has to work within the confines of formula budgeting? First, the administrator should learn how formula budgeting works. The administrator should assist formula massagers in arriving at a formula that uses realistic data regarding the discipline. The administrator should not try to allocate resources within her unit according to the formula. Again, the formula is no more an allocation mechanism within a sub-division of the university than it is for the university as a whole. My advice is for the chief administrator of a school of music to have himself a budget committee that recommends to him how resources should be allocated. This committee should be an advising committee only, with the final authority for the school's budget resting in the hands of the chief administrator. The Dean of the School of Music is the chief budget officer of the School and he cannot delegate that responsibility to any other person or any other group; yet it is most important that he have budgetary input from a cross-section of his faculty. Unfortunately, whether one has a good, mediocre or less-than-viable School of Music depends to a large extent on a school's ability to garner funds. Thus, it is incumbent upon schools of music to develop their expertise in money matters almost to the same extent as they have mastered counterpoint. And although, as Professor Walter Anderson says, money isn't everything, if you will pardon the pun, it shouldn't be discounted.

HUMANIZING A COMPETENCY-BASED CURRICULUM

JAMES A. MASON
Brigham Young University

Explosions, expectations, and competition have marked the past decade in education. They have provided the impetus for a change-conscious and change-oriented society in education.

Explosions of knowledge, technology, population, mobility, and leisure have been partially responsible for the changes in curricula and instruction that have been contagiously infiltrating the entire educational system of America.

Though the explosion of knowledge is now a tired phrase, it is still the easiest way to describe the exponential growth in knowledge which seems destined to continue as far into the future as the mind can conceive. With the proliferation of knowledge has come a series of important questions: What knowledge is of most worth? Are process and content separable? How should knowledge be organized for the most efficient learning? These, and other questions relating to the expansion of knowledge, have prompted many educators and other scholars to suggest merely studying the structure and the methods of inquiry of each discipline.

The related technological explosion has made an impact on education by facilitating educational decisions through systems approaches, and by utilizing computers to understand better the learning process and to aid with instruction.

The population explosion seems to threaten all civilization, according to some, and specifically is forcing educators to contend with the constant inflation of students. Perhaps now we are seeing a decline, yet it has been pointed out by a number of individuals that an increase in population of some fifty million or more between 1970 and 1980 will affect all education. This explosion is forcing educators to rethink the role of the teacher and to give more concern to self-instructional materials.

While the world population continues to explode, American families are becoming more mobile. The ease of travel, prior to the impending energy crunch, the recruiting practices of industry, and the opportunity for welfare cases to receive aid in all states have created a more cosmopolitan society. The mobility has posed another problem to educators; it demands the development of a core of understandings and skills that are common to the needs of all parts of the country. Hopefully, such a core will facilitate an effective transition for students from one school to another as well as permit some continuity in their education.

Even though professional people report little evidence of the explosion of leisure, there are many indications of its existence as well as numerous predictions of its effects on the future. In fact, it has been said that in the future only a select minority will be privileged to work — again because of the great technological advances. This too, has caused frustration among curriculum builders who are concerned with what students should study today.

These explosions have intensified the expectations of students, teachers, and parents. The students have been disenchanted with the old approaches and have been wanting more meaningful new ones. The teachers have been expressing their expectations by insisting upon the same privileges and remunerations as those received by other professionals. While all of this has been going on, the parents have been wanting proof of accomplishment for their educational tax dollar. They want to know if their children have learned because of schools, or in spite of them.

Industry has realized that education has become a big business and showed evidences, especially for a few years, of wanting to become part of it. Some corporations would take over the operation of a school system or a number of systems where efforts to consolidate have failed. Often, these ventures were willing to offer money-back guarantee if they failed to produce results.

Along with these explosions, expectations, and competition, numerous critics added to the impetus for educational change. All of these things have had an impact on the current direction of all education.

Recently, we have seen two major thrusts in education. The first has emphasized the development of sophisticated management systems, performance contract arrangements, and other propositions for controlling behavior. The other direction has placed the emphasis on helping students develop a concern for others, confidence in themselves, to remain open to other people and to new ideas, and so on.

These two positions are often referred to respectively as behavioristic and humanistic. Both postures have attracted their own advocates who have leveled attacks at the other position, forcing a dichotomy between the two.

To many, the behavioristic approach is the answer to all educational ills, or at least an effective way of becoming more precise and more businesslike in the educational process. Others have regarded the humanistic approach as being obsessed with notions of personal growth and human freedom. This direction is viewed by many behaviorists as dealing with something so nebulous that its proponents never know if they have reached their goals or not. The humanists in return have criticized the other approach as being dehumanizing and undemocratic, indicating that the behaviorists deal with people mechanically rather than treating them as people.

A closer look at both positions will reveal some of the strengths and weaknesses of each. Perhaps this will help us realize that there may be a single position emerging from the two.

Essential to the behaviorists' approach is the need for stating objectives in an observable or measurable form. This is the key to their sought for competency-based program which merely is requesting the learner to demonstrate some performance of some kind. Although the idea is simple, we should not minimize its importance in developing an effective, accountable curriculum.

Our fears of the exclusive use of observable objectives seems to be increased by legislative trends in a number of states where mandates have been issued to use these instructional objectives as measures to evaluate the effectiveness of school programs. This has resulted in many hastily prepared objectives that have little significant substance and give all appearances of being wooden.

When we are pushing for everything in terms of behavioral objectives, we are suggesting that we only teach what we can test. At this point we need to remind ourselves that we can precisely measure the unimportant, but we only have crude measurements for the important.

In spite of these concerns, we can find merit in developing a program where we know where we are going and whether or not we are arriving at our destinations.

One of the most healthy signs that is currently appearing in the literature is that both philosophical camps are talking about humanizing instructional objectives, both are talking about assessment, both are talking about some reconciliation. One of the suggestions growing out of the synthesis is the need for a humanized competency-based curriculum. The leaders of both groups are telling us of a number of ways to facilitate this task. The following represent some of these ideas: (1) We need to make sure the objectives we intend to measure are the important ones. (2) We need to realize that our objectives can focus on process as well as traditional content. (3) Objectives need to be written so the substance represents concern for the individual. (4) We need to involve our students in developing the objectives as they assess their own needs. (5) We need to find more imaginative and meaningful ways to implement the objectives. (6) Finally, we need to identify other kinds of evidences that we are willing to accept in order to know if we have reached our goals. Even if the measurements are at first crude, perhaps they can become more precise.

As we think about our own curricular developments, we need to look at our goals. We need to realize the danger of being imprisoned by our own pet theories, comfortable habits and traditional ways.

Our NASM goals, which are well stated in the Proposed Revision of Standards for Baccalaureate Degrees state:

> All musicians, whether performers, composers, scholars, or teachers, share common professional needs. Every musician must to some extent be a performer, a listener, an historian, a composer, a theorist and a teacher.

These goals seem to be significant ones that focus on process rather than just the traditional content. Each of our institutions, however, needs to break these large goals into small, explicit objectives that can be effectively taught and measured in some way. Since no institution, to my knowledge, has developed an excellent set of specific behaviors they want their students to obtain, it will be up to each of us to do this. Even if there were the ideal set, it would still be necessary for each faculty member to wrestle with this task so that the objectives would reflect his concerns. As you may recall, it was suggested that students are also needed in arriving at meaningful objectives.

As we come to grips with finding imaginative ways to implement our objectives, it will be helpful to keep in mind some basic learning principles advanced by the eminent psychologist, Asahel Woodruff. Dr. Woodruff tells us that (1) we only learn what we practice, (2) impact on life of any learning experience is proportional to the reality and authenticity of the learning experience, and (3) change in behavior is a result of direct feedback from the consequences of the behavior.

As we pursue our quest for an improved music program, a simple operational model can be useful. First, determine the objectives which are explicit statements of a personally desired ability or behavior. Keep in mind the suggestions for humanizing the objectives as well as the cited NASM goals. Second, provide experience with the actual ability (e.g., composing, performing, analyzing, etc.) plus any other information that the student needs to make this musicianly role possible. Keep in mind Woodruff's principles of learning. Finally, measure the student's performance of the specific abilities or behaviors after he has had the opportunity to practice them. The crucial factual information can also be assessed in conjunction with the learned ability or behavior.

In this presentation I have suggested a few ideas that I have observed emerging from a number of universities that I have visited. I am becoming more and more convinced that we don't have two dichotomous positions to choose from, but a single one that is making it possible for us to have meaningful objectives that can be reached by our students, and can be measured to some extent.

Maybe we can never be explicit about helping people to love music, to desire to perform, and to enjoy creating. Maybe we can never guarantee that when children grow up, they will treasure these things, but we have to try.

COLLECTIVE BARGAINING AND TENURE

WILLIAM B. BOYD
Central Michigan University

Tenure and collective bargaining are two of the hottest issues in higher education today. One or both are appearing on national programs with increasing regularity. The public mating of the two subjects occurs with indecent frequency, as here and now. Consider your own case. Not harmony but discord must be on your minds this morning, or how could collective bargaining gain a place on a program designed by musicians?

The rise of collective bargaining and the threatened decline of tenure occur simultaneously not because of any inherent inverse relationship, but because the convergence of two forces is creating an environment which is supportive to collective bargaining but hostile to tenure. These two forces are economic and demographic. Put another way: Money talks, but the pill is the great silencer.

Consider for a moment the economic situation which caused one Carnegie report to be entitled "The New Depression in Higher Education." Inflation is too familiar to need much comment by me. Since the 16th century its force has been almost constant in the Western world. But our small part of that macro-system — the world of education in the past decade — has suffered inflation at the national rate plus an additional 2% per year. This has meant that higher education's share of the Gross National Product leaped from 1% in 1960 to 2.5% in 1970. That was a rate of increase not matched by any other segment of American society. The same rate of expenditures would cause our share of the GNP to reach 3.3% in 1980. A perfectly safe prediction is that that rate of increase will not be tolerated by the public. The Carnegie Commission has estimated that 2.7% is as high a share as we can hope

---

This paper is based on two talks given at a Danforth Associates Conference at Oberlin College, October 28, 1972, and incorporates a paper read before the First Annual Conference on Collective Bargaining in Higher Education, Baruch College, April 13, 1973.

to command. New social priorities having to do with welfare, the preservation of our environment, the distribution of medical services, and the painful adjustments required by a nation moving from two centuries of wasteful habits born of perpetual surplus into a new and probably permanent era of scarcity — all those competing forces are more apt to shrink than to expand our share of the Gross National Product of this nation. Even that last rise from 2.5% to 2.7% of the GNP will be slight comfort, if it comes to pass. That increase, spread over a decade, falls so far short of meeting a straight line extrapolation of our needs that, far from appearing an increase, it will actually require us to reduce our rate of expenditures by approximately 2% per year for the next eight to ten years.

All of our habits are expansionist, because we have been accustomed to the laying on of new money year after year. We have been a growth segment of the economy, and our mind-cast and our expectations reflect that. We are moving now into a period of steady state or, worse yet, into an actual regression. In this new period we are badly served by our traditional responses, but we are also threatened and defensive in the face of demands for change. A decade ago Galbraith could compare us with 19th century banks. Now we are compared with the railroad industry.

This depressing economic force has its effects compounded by parallel demographic forces. During the decade of the 1970's the number of new students entering post-secondary education will be approximately the same as in the decade of the 1960's. But, curiously, it will no longer feel like expansion. For one thing, the number of colleges has increased steadily because of the continuing growth of the community college movement. For another, more students are turning to technical and proprietary schools in preference to colleges. The result is that the same number of new students are spread more thinly over a larger number of competing institutions. For many colleges the effect is to suffer a decline even during a decade of statistical growth. Worse still, the 1980's will be a decade of absolute decline, so that most institutions will be smaller in 1990 than they were in 1980, or even 1970.

There are in America a handful of institutions so well endowed that they can escape a body-count mentality. But most of us come from a tougher world, a ruthless world in which appropriations and faculty size are directly tied to student numbers. At that point the demographic problem melds with the economic one which I described earlier, compounding its effects. Both are depressing, psychologically and economically. We shall have relatively fewer dollars to spend in a world in which there shall be absolutely fewer faculty and fewer students and fewer alternative solutions to more problems. And all of this is happening, mind you, in institutions which, if Peter is right, are governed by men who have reached their level of incompetence and housed in buildings built by the lowest bidder. That is the general environment which I suggested at the outset was apt to be hostile to the extension of tenure but supportive to the rise of collective bargaining.

If one moves from the general to the particular, a number of specific causes can be enumerated to account for the rise of faculty unions. I shall attempt only a rapid catalogue of causes now.

Since we live in a money economy within a capitalistic and competitive society it is no surprise that concern for salary must be included high among the causes for the rise of faculty unionism. When money was plentiful, we could relax and enjoy it. As scarcity threatens and we can expect money to be rationed, organization to insure that each gets his fair share seems a reasonable response. At the risk of losing something by default, I shall let this most obvious cause go without further comment.

A second category of causes relates to inequities within colleges. Most of us are familiar with the pecking order of departments. Musicians have probably, on the average, commanded lower salaries than economists, but higher salaries than English teachers. The pecking order rankles at least half the working professoriate. A related inequity has been the rise of super-star professors who command high salaries and low teaching loads and stand aloof from the world which supports them.

Value changes relating to what was once optimistically called the "Greening of America" have caused many faculty to turn against a system which is as hierarchical as the medieval church. Elitism has been declining and egalitarianism rising within an important counter-culture. When the mddle-aged professors of today were young instructors, it was common for them to lament that even the janitors made more than they. Today's young instructor might note that same fact, then comment that it is "only fair." The new doctrines associated with "the Movement" are powerful, and young doctrinaires provide important leadership for the movement toward collective bargaining.

Another cause derives from a counter-culture value: namely, the present-mindedness which began to spread among youth during the decade of the 1960's. The deferred pleasures of us older puritans could not appeal to their lusty appetites. They do not wish to start at $3,600 and work their way slowly, incrementally, toward whatever peak salary is the prelude to funeral expenses. Without being greedy, they want a larger share early on, when they are ready to enjoy it after the peonage of graduate school, and when the demands of young families and new households require it. Collective bargaining offers the kind of mallet which is needed for remolding traditional patterns of compensation.

Still another cause derives from a growing opposition to merit pay, to the unequal distribution of money based on differentiated judgments. Some people object to merit pay because of anxiety born of a suspicion that they lack merit. Many perfectly competent persons are opposed to merit pay, however, because they have more confidence in their own worth than in the judgment of their judges. Still others oppose merit pay for doctrinal or ideological reasons — or even for æsthetic ones, feeling that it smacks of the market place and contaminates the higher values which should accompany a commitment to higher learning.

Another cause for faculty unionism is the inferiority complex which exists in certain segments of the academic community — particularly in junior colleges, teachers' colleges, and teachers' colleges once removed — that host of public universities which are really teachers' colleges thinly disguised by cosmetic rhetoric. The quality range within these segments is enormous, but there is discontent at both ends of the spectrum. Perhaps the only thing more enraging than a deserved inferiority complex is an undeserved one. Lewis Mayhew has pointed out that common among the faculties of these institutions is "anxiety, punitiveness, rage, and a search for scapegoats." These marginal colleges with their angry faculties are also the ones most likely to have autocratic administrations. Consequently, the best faculty at the poorest colleges are apt to lead the drive to unionize. Within such colleges the union organized finds not merely a happy hunting ground, but an analogue to those days in the history of our continent when the sky would turn black with passenger pigeons.

Another factor involved in the spread of faculty unionism is simply the lack of organized opposition. Most faculty tend to be liberal and to associate anti-union sentiment with reactionaries. Even if they are not personally interested in becoming a part of the union movement, they are reluctant to be identified with its opposition. Even a weak force can succeed when there is no resistance — and we are not dealing with a weak force, but with one which derives its strength from powerful sources.

Another obvious cause for the popularity of collective bargaining is what analysts call the demonstration effect. It works. It may wreak havoc, but it works. The old cliché that "nothing succeeds like success" explains much.

Another factor important to the rise of faculty unionism has been the spread of a supportive legal environment. More than a score of our states now have laws which permit collective bargaining by public employees, thus opening the way for faculty at state institutions. The National Labor Relations Board has handed down rulings that permit bargaining in the private sector of higher education at all but the tiniest colleges.

I've left until last that set of causes which I regard as second only in importance to the economic ones with which I opened — namely, the complex of political factors which I shall label a "power crisis." The last few years have been marked by a power crisis on campuses and throughout society. Old traditions are breaking down before clear alternatives have been accepted. David Freidman of Berkeley has pointed out that universities are like marriages. Their preservation and serenity require that we not ask certain questions. Well, those questions have now been raised and our old relationships can never be the same again. I shall merely mention cue words or phrases that will call to your mind the new forces which form the conglomerate I have labeled a power crisis. There has been on campus a decline of executive power. Presidents and chancellors still live in grand homes, work hard and form large and slow-moving targets, but few hold much power or exert the authority once associated with their offices.

The decline of executive power has been accompanied by an expansion of middle-management. These are the bureaucrats required by the bureaucratization of our institutions, which was in turn required by the rapid growth of the pre-pill period, when we grew more rapidly in size than in our ability to cope with the problems of growth.

As those acute problems resisted our clumsy efforts, there grew a contempt for apparently enfeebled traditions. Faculty senates suffered a loss of esteem because of their apparent impotence. We were reminded that the root word for senate means "aged" or "infirm." Interminable debates at a time when action was required generated contempt for the venerable tradition of deliberation.

This power crisis also includes the challenge of student power, which still lurks behind the apathy of the moment, and which will threaten faculty prerogatives in the future as it has diminished administrative authority in the past.

The power crisis has also included the resurgence of trustees and the creation of super-boards governing numerous and sometimes dissimilar institutions, taking control off of campuses and out of the hands of educators. This complicated power crisis complements the economic forces described earlier; the two have combined to create an environment in which collective bargaining has already enjoyed a large measure of success.

In this stress-laden environment the question of tenure has been raised to a new level of urgency. Collective bargaining played its part in raising the question, but even more important has been the end of the era of expansion and the beginning of the era of steady state. This represents a transition from a period of easy tenure to one when it will be more difficult to come by and hence more highly valued. In the days of our prosperity, faculty members could with pride indicate their indifference to tenure. To admit caring about it was to imply a low estimate of one's self. That secure attitude is fast giving way. Soon, perhaps, only the arrogant will strike such a posture.

Even before these new forces focused attention on tenure, it was the subject of re-examination. The campus unrest of the 1960's produced many villains. Among some people, notably right wing university haters off campus, and disenchanted students and young faculty on campus, tenure was regarded as partly responsible for the evils against which protest seemed necessary. Visions of "deadwood" were raised by the rhetoric of critics, and the existence of tenure was blamed for that neglect of teaching of which we were widely believed to be guilty.

One of the important groups which addressed that problem was the Special Committee on Campus Tensions established by the American Council on Education. Its report, released in 1970, had this to say:

> "Tenure policies . . . need to be reappraised. Tenure was not devised in the spirit of trade union systems to guarantee job security. But it has come to serve this function too, at a cost . . . At a time when an increasing number of teachers . . . are organizing for collective bargaining, the Committee recognizes that a challenge to the present concept of tenure is no small mat-

> ter . . . Nonetheless, we urge the American Association of University Professors and the Association of American Colleges . . . to re-examine existing policies. Scholarly communities must be protected as effectively as tenure now protects individual professors."

In the same year, 1970, the President's Commission on Campus Unrest, popularly known as the Scranton Commission, similarly urged a re-examination of tenure which, it noted, granted "faculty members a freedom from accountability that would be unacceptable by any other profession."

Challenged by two national commissions, the AAC and the AAUP approached the Ford Foundation for support of a new commission to study the question of tenure, a subject which turned out to be inseparable from problems of university government and personnel policy. The Commission was funded by the Ford Foundation with the understanding that it should be a national body reporting to the public, not merely the creature of its sponsors.

An eleven member Commission was created. Its members consisted of two university board members, five professors, the President of the Public Broadcasting System, two college presidents, and the inevitable student, who, in the ultimate triumph of tokenism, was student, female, and black. Both board members and two of the professors were also attorneys, bringing with them a knowledge of labor law and practice, as well as a refined concern for due process.

In addition to its own deliberations, the Commission worked in several different ways. Recommendations were solicited from a number of scholars and academic administrators. Organizations like the AAUP, the AFT, and the NEA were invited to make presentations. Thirdly, a series of studies was commissioned to deal with the history of tenure, tenure and the law, and tenure and collective bargaining.

Finally, and I think most importantly of all, public hearings were held on campuses across the nation. At these hearings, faculty, students and administrators testified. Some among you were doubtless involved in that phase. Almost without exception, some local atrocity added passion and interest, helping to probe the wide variety of problems which are associated with the development and implementing of decisions to grant or withhold tenure. Everywhere we learned of the increasing difficulty of coping with the consequences of each decision to withhold what has now become the principal prize in academic life.

Most of us commissioners were startled to discover how wide was the diversity of understanding of the meaning of tenure, and how variable were the procedures employed for dealing with it.

Some generalizations are easy, however. Most colleges grant tenure, and most give it quickly and generously. As we moved from campus to campus we became conscious of a number of practices which we came to believe represented bad practice, and served to discredit tenure by lowering the quality of decisions. Perhaps the most common malpractice, one which is widespread among universities below the first rank, is the failure to make a decision at all — the tendency to permit tenure to be acquired by default, by the mere passage of time which brings to an end a probationary period of evaluation and explicit decision. The quality of faculties at those institutions was thus dependent on the quality of the initial appointment process — and that during a period when the market place was dismal for all but first rank institutions.

A second and related bad practice was a tendency toward brief probationary periods. Short periods deprive departments of an adequate opportunity to appraise the development of a junior colleague. They deprive the probationer of an adequate opportunity to overcome initial handicaps. In universities which emphasize research, the probationer is compelled during that period of evaluation which will affect his entire career to concentrate so zealously on scholarly productivity that he or she has little time, energy or motivation to learn the art of teaching. When one learns to survive as a teacher without learning to teach, the prospects for future development are bleak.

A third widespread problem which was frequently lamented by untenured faculty members was the failure of institutions to state the criteria on which the judgment would finally be based. They were impressionistically known, but vagueness created anxiety and was perceived as a handicap by many ambitious or anxious young teachers.

A fourth bad practice — one which came about partly from carelessness and partly from deliberate ideological considerations — was the formal involvement of untenured professors in the tenure decisions of their departments. The Commission became convinced that no matter how scrupulously professors behave, this situation places them in a conflict of interest. Two dangers were identified. One was that the untenured member of a screening committee would want the general rule to be generosity, so that he might expect the same treatment when his moment of decision came. Another was that where tenured billets were limited, the untenured committee member would want to keep them unfilled against the time when he was a candidate for one of them. Either possibility was a threat to the integrity of the process. Untenured faculty members need an opportunity to be involved, to give testimony, to influence decisions, but they ought not, we concluded, be judges. Their contribution at that stage is not crucial enough to warrant the real or apparent contamination their presence might threaten.

A fifth bad practice revealed by the inquiry was the tendency on many campuses to make the screening for tenure almost exclusively departmental in scope. Deans were accepting recommendations coming directly from departments that were themselves employing widely divergent standards and criteria. At the departmental level there was also a tendency to treat tenure decisions as if they were exclusively a judgment on the merit of the individual, without acknowledging the validity of concern for future programmatic needs of the university for its students. This leads to inequity and we found widespread evidence of resentment.

An important reason why the problems associated with tenure have not been more dramatically exposed until now has been the happy circumstance that the percentage of faculty holding tenure has remained fairly low and constant during the period that most of us have been working academics. That this should be true even in the face of short probationary periods and generous policies is a commentary on the rapid expansion of faculties during this same period. The growth rate, the addition of substantial numbers of new faculty each year, has offset the tenure rate, holding the percentage near the 50% level. That is a comfortable level, one which permitted tough questions to go unasked, one which permitted the continuation of a generous attitude toward tenure, and one which therefore kept the anxiety level of untenured faculty reasonably low at all except the really exacting institutions of first rank. That happy period is ending for most of us now, however, and problems at the crisis level are imminent for many. Changes in government and in attitude will be required if we are to cope with the new situation.

As growth ends and colleges plateau or decline in faculty size, an interesting phenomenon occurs. If tenure is given at the same rate, if the same percentage of teachers receive it after the same brief probationary period, the percentage on tenure which has stayed at 50% for years will suddenly move to 85% in three years at typical institutions, and to near 100% shortly thereafter.

Given the age distribution in the colleges that have experienced rapid growth in the last twelve years, there is a serious middle-age bulge afflicting institutions as well as professors. In many cases the age distribution is such that there will be a small percentage of retirements over the next ten to fifteen years. This means that numerous colleges are on the verge of becoming virtually tenured-in, with little prospect that natural attrition will create many new positions for more than a decade. That presents the grim prospect of a closed door — and the door thus closed has traditionally been the principal entry to the intellectual life in American society. If an effort is made to ameliorate this situation by changes in appointment procedures, in probationary periods, or in the percentage of faculty receiving tenure, a different set of tensions is created on campus, and problems of equity and morale are raised.

To get people to take this problem seriously one must first convince them that it really matters, that harmful consequences follow if a university becomes tenured-in. I believe that there are such consequences. Because they are widely disputed, they deserve a brief review.

To some degree, a tenured-in university has its program congealed. Its ability to respond to new demands or to new discoveries is limited by the relatively static state of its faculty's competence. The knowledge obsolescence problem, always chronic in a university, would become acute were there not a periodic infusion of scholars trained in the latest developments. This obsolescence would result not because faculty members decline in competence with age, but rather because new competencies are required.

Sabbatical programs barely suffice to keep old competencies alive. I believe it unrealistic to assume that even a generous expansion of those programs could substitute for the disciplined rigor of advanced graduate study. I have observed sabbaticals at a wide range of institutions without ever seeing one that could fill that bill. Faculty development in the new era will require something more heroic than the traditional leave programs of the past. New sanctions and new inducements may have to be invented.

The Commission saw a classic example of obsolescence at a prestigious university which, as recently as 1957, established a new and specialized science department under the leadership of a Nobel Laureate. Top scholars were added and quickly tenured in. After a few years, stability was achieved and the department plateaued in size, neither adding new members nor retiring any of its middle-aged and distinguished professors. By 1972, only fifteen years after its establishment, the former chairman had to admit ruefully that he could not in good conscience recommend the department to a really first rate student. The field to which these professors had contributed much of the literature had now moved beyond them, at least in technique and instrumentation. While this problem would be less acute in disciplines experiencing less movement, one can imagine few fields so moribund that they would be totally unaffected.

There is also something unseemly about a department engaged in growing old together. That would seem to be a bad model for the young whom we would like to attract and with whom we wish to work and study. The tenured-in university closes out opportunities for the young. It ties their opportunity rate to our death rate — or at least to our retirement program, a grim prospect. This is an emotion-laden subject, particularly in a youth oriented culture such as ours. I do not propose an unqualified subscription to the slogan that "youth must be served." The mature — including the aged — are as essential to the strength of a faculty as the young. But I do argue that where the effect of policies is to exclude the latter, then we must make changes to keep academic life available for aspiring young scholars.

More importantly, a tenured-in university would perpetuate the racial and sexist discrimination which has been a part of our past. Tenured-in, we give the lie to our professions of affirmative action. Just when minorities and women are led to expect their fair share of positions on our faculties, we say to them: "We are ready to accept you now: no more discrimination; but sorry, no openings. Come back in fifteen years." I do not know what I would think about this situation if I were an untenured, young, white male. But I believe that if I were black or female, I would demand that universities open the door for me after years of virtual exclusion.

I labeled as "crisis" the need for immediate reconsideration of policies for the granting of tenure. There ought to be a stronger word than that. There has been a crisis of the month for so long that a new nomination has limited appeal. There is a high level of urgency about our present situation. Policies that served well enough in a past era are a poor fit now. Failure to make prompt changes will deteriorate the quality of our institutions and aggravate a set of social problems we have been attempting to solve. Needed changes, on the other hand, may produce anxiety and severe morale problems among young faculty members.

All of us will need the wisdom of Solomon in the years just ahead. Fortunately, lacking that, another biblical virtue, the patience of Job, will suffice. If the problem is not solved in the next dozen years, it will go away because of the changing age profiles of our universities. Don't fret! There will surely be replacement problems to occupy your remaining years.

[The above paragraph is the ending used for the sake of brevity at the National Association of Schools of Music annual meeting. Following is the remainder of the text originally prepared for presentation.]

The Commission report, in addition to a strong endorsement of tenure, contains recommendations designed to help institutions and preserve equity for individuals. Press stories have publicized some of the recommendations — especially the "atrocity" of establishing quotas, which has recently been repudiated by the AAUP. The recommendations are now a matter of public record, and I shall not attempt to catalogue them. Given the subject of this morning's session, it is enough to note that the Commission recommends that tenure and related personnel matters not be included within the scope of collective bargaining. (Note that it is the wisdom of negotiating tenure, not the negotiability of tenure which is questioned.) We know from our hearings that that is arguable, if not inflammatory.

I will share some of the arguments advanced by advocates of varying positions. Because I wish to dispose of it first, I shall start with the question, "Why include tenure in the scope of bargaining?" At the simple, primitive level, it is a good union tactic to include it in a contract. Once tenure is made a matter of contract rather than of university policy, the faculty is dependent upon the union rather than upon the regents for its preservation. To be the trustees of someone else's treasure is to hold a position of considerable power. Moreover, once tenure has been included in the bargain, it becomes another item in the inventory of things readily available for subsequent bargaining. It can be preserved on that shelf, or taken off as barter for something regarded as even more desirable. Many believe that to include tenure in a contract makes it inviolable, but I argue that to include tenure in the contract demonstrates precisely the opposite — namely, that it is negotiable.

At institutions whose evolution has not kept pace with aspirations or pretensions, the arguments for the inclusion of tenure run stronger. Poor personnel policies or capricious administrative practice create a void needing to be filled by proper procedure and due process. A contract promises relief and can be the guardian of faculty rights.

Even at better, more highly evolved universities, some anxious faculty really believe that a tenure system rooted in statue, which can be changed, or in regental by-laws, which can be repealed, or in tradition, which is in poor repute these days, is too precarious (precarious means dependent upon prayer, and prayer depends for its effectiveness upon the friendliness of a higher power). Such thoughts create insomniacs, and some faculty would prefer to rely on the sanctity of contract. In the jargon of the day, hyper-anxious or suspicious academics are popularly labeled "paranoid." But it is only fair to admit, as Sanford has pointed out, that even paranoids have enemies. For the period of its life, a contract does protect the rights which it includes, and that is the essence of the powerful argument advanced by its proponents.

Related to that line of thought is a hope that bargaining may permit the exclusion of administrative judgment from the decision-making process. Our world is not yet demythologized, and for the administrative offering of "collegiality" there is a faculty equivalent — "the self-determining community of scholars." Some see a contract as a means of moving closer to that ideal. A growing need for relief from ever more pressing demands of public accountability may increase that motivation.

I shall move now to the second question, "Why omit tenure? Why exclude it from bargaining?" The most compelling argument seems to me to be the simplest: To include tenure in a contract is to end tenure, or more correctly, to end the assumption of its performance. It ceases to be tenure once its life span becomes coterminous with a mortal contract. Law or policy would seem better risks for longevity. If tenure owes its life to the existence of a contract, then it dies — or at least goes on the critical list — when the contract expires. Its rebirth is dependent upon continued commitment and success at the bargaining table. One year, or even three, hardly sounds like tenure to those accustomed to think of it as lasting until mandatory retirement age.

The second argument I would advance as an admitted partisan of the exclusion position, is that collective bargaining has a kind of Midas touch. Not that everything it touches turns to gold, but that everything it touches turns rigid. The need to be explicit leads to ever more elaborated procedures. Joseph Garbarino has noted that under the influence of collective bargaining, personnel policies become not merely more explicit, but more formal, more subject to review and appeal, more uniform, more centralized. I take the liberty of paraphrasing those happy phrases as meaning "more rigid." After centuries of sloppiness in university government, the virtues of uniformity and centralized administration may seem attractive, but Garbarino adds a sobering reflection: "One suspects," he notes, ". . . that in those key institutions in which the untidy, unsystematic process of peer evaluation has worked with demonstrated success, the introduction of procedures that can be defended before an arbitrator, or perhaps a judge, will incur a real cost in quality."

As procedures become more elaborated, it finally becomes almost impossible to follow them without violating them. Moreover, the conflict becomes so debilitating that there is a tendency to avoid acting at all, at least in marginal cases, simply to avoid the endless hassle and expense. That kind of situation is demoralizing and paralyzing. Personnel policies constitute too vital an area in which to permit that to happen. Courageous, discriminating judgments need to be encouraged, not inhibited. One would wish to achieve equity for our campuses, but not at the price demanded by the levelers. The new procedures may also be objectionable on more grounds than complexity. They may end by permitting substantive judgments to be made off campus by strangers whose commitments and understanding include neither teaching nor scholarship.

Another reason why this partisan would wish to exclude tenure from bargaining is a personal opinion that some union attitudes toward tenure are antithetical to institutional quality, given our present entry into a period of steady state. Examples are an apparent union preference for short probationary periods, and for pressures to give tenure to virtually everyone whose work cannot be demonstrated to be unsatisfactory. Prosperity first raised tenure to the level of an expectation; now there is a prospect that it will be enshrined as a right. The spectre of a civil service rears its head.

The idea that an institution might aspire to be more than merely satisfactory finds hostile ground, and the tendency is to push for the requirement that an institution show cause for a decision not to give tenure, treating it in the same way as an action to terminate a person with tenure. To obliterate that distinction would be a mortal blow to the selection process which the building of a top faculty requires. Stating reasons which can be challenged is appropriate; showing cause is another matter. The infrequency with which tenured faculty have been fired gives a clue as to what might happen to standards if the procedures for denying tenure were the same as those for terminating it. Bargaining threatens to press in that direction.

Most of us accept Whitehead's assertion that scholarship is an unnatural discipline. Rigorous selection and discriminating judgments will continue to be required wherever scholars strive to create an environment suited to their peculiar work. Those are human tasks, fraught with the perils of human error or prejudice. But any system which is thrown out of balance by an excessive preoccupation with safeguards will, I fear, lay the clumsy hand of bureaucracy on the fragile processes of the university.

COMPETENCY-BASED PROGRAMS IN TEACHER EDUCATION

GRETCHEN HIERONYMUS
University of Colorado

I would like to add to the title of the remarks I will make here this morning a sub-title: *Competency-Based Programs in Teacher Education: Advances, Problems and Alternatives within the System.*

It is commonplace to say that there is nothing new in any of the movements in education. One of my colleagues last week remarked that all good teaching has always been "competency-based." And it is true that many people have been identifying, sharing with students and evaluating behavioral objectives for many years. It is also commonplace to say that movements come and go — that there are always "swings of the pendulum." But with each swing, a little momentum is added, a little information gathered. So it is with the movement under discussion: Performance-Based Teacher Education. It does have unique qualities not heretofore put in this form and it utilizes resources not heretofore utilized in this area. It also will probably become altered toward the center as it is put into practice. The movement cannot be ignored, whether we regard it positively or negatively. As it is titled, it gained its present thrust at a conference at the University of Houston in 1971 which was sponsored by the U. S. Office of Education. A report of that conference may be found in COMPETENCY-BASED TEACHER EDUCATION edited by Houston and Howsam and published by Science Research Associates. Whether it has as great influence on teacher education as the famous Woods Hole Conference of 1957 had on the teaching of the disciplines in schools is yet to be seen.

Let us review its basic claims and principles. First, the movement is a large effort to turn schools around and to make them more responsive to the changes taking place in society today. Howsam and Houston[1] identify these changes as (1) an awareness of the need to do something about the equality of educational opportunity, especially recognizing the subcultures in our society and their unique problems; (2) the revolution in transportation and communication today which has weakened the schools' capacity to perform their traditional functions; (3) developments in instructional methodology resulting from new developments in research in the behavioral and social sciences; (4) the application of technology and systems techniques to education; and (5) a concern with the dehumanizing tendencies of a technological society. Houston and Howsam contend that the schools are still largely unresponsive to these trends. And we are all familiar with the myriad criticisms in journals, in state and local boards of education, and in student bodies (but seldom from within the profession) calling for relevance and effectiveness, which have finally ended in a movement in itself called "accountability."

The essential characteristics of the PBTE program are (1) the definition of precise learning objectives which are known to both teacher and stated in behavioral student and assessable terms; (2) the accountability of the learner for demonstrating his ability to meet stated behavioral criteria; (3) individualization, in that the student may pace his learning, he may to some extent choose among objectives and learning activities, and he will be evaluated according to his achievement of the objectives and not in relation to a given student population; and, finally, (4) a shift of emphasis from the teaching process to the learning process. Among the means available to, but NOT necessary to competency based instruction are the use of various technologies to aid in individualization, the use of a systems approach, particularly in individualization, and finally the modularization of learning experiences rather than the linear approach to learning experiences.

The five kinds of objectives identified within the system are (1) cognitive objectives (knowledges and intellectual abilities or skills); (2) performance objectives (demonstration of the learner's ability to perform some activity); (3) consequence objectives (the consequences these performances have on student-subjects who are working under the teacher-trainee); (4) affective objectives (admittedly obstinate to definition and assessment — particularly because they are related to social settings and individual predispositions, etc.) and, finally (5) exploratory objectives (which allow the learner to devise further individual objectives as he experiences some activity, such as visiting a particular kind of educational setting which might motivate a student to extend his competencies to meet such settings — as a ghetto school, a special-education school, etc.)

PROBLEMS

In looking at the basic claims, it may be noted that this system seeks to correct the unresponsiveness of school systems to all of the societal factors noted principally through changing one factor in the whole complex of the educational bureaucracy — the teacher. There is recognition that other community agencies and other aspects of the system will change, but the burden is placed on change of the teacher. Granted, the teacher is the focus for change within the system, but it seems a frightening responsibility to be placed on the shoulders of the 22-year-olds who leave us after only four short years of instruction. It may be a pessimistic or a realistic view, but there are many factors in society which make schools resistant to change and students — children — resistant to education, and one set of changes cannot hope to have such complete influence. There are other concurrent battles which need to be won which may be equally influential. However, our concern here is teacher education.

Probably the most comprehensive challenges given to such a program are the identification of individual performances or competencies or behaviors which go together to make a good teacher. Or we may identify the task as identifying the competencies which make up the whole of any of the areas of the disciplines which contribute to the education of the musician-teacher. In the NASM revision of standards for baccalaureate degrees, competencies were identified in broad outline. We shall return to these to see how they can be used as the basis for enactment of a curriculum in teacher education in music. It must be emphasized that the stated competencies are broad, not always behaviorally stated and open to wide interpretation (as indeed they must be for such a document).

A serious difficulty with a program based so strongly on individualized pacing and learning is that it works in opposition to the way a teacher will eventually work as the agent promoting learning in an educational situation. Interaction with other teachers in the total educational enterprise — especially in the open, integrated school setting — is one of the basic skills needed, not to mention interaction with students. Interaction with peers in conjunction with the teacher-agent is one of the most effective ways of motivation and making learning about teaching more "relevant," more "meaningful" to students. The realization of the advantages of small group interaction techniques in teaching applied music and the affective and cognitive results of such an approach is part of the scene in music pedagogy at universities and colleges today. The ability to interact with others in the learning process must surely be a basic part of the education of the musician-teacher. This places emphasis not so much on entrance or exit requirements as on the *process* of change which takes place in the student—the affective dimension accompanying all learnings. This is surely of great import in æsthetic education.

Further, the heavy emphasis on immediate application of knowledge, underlines those knowledges, but narrows them and erases the clarity of organization which exists in bodies of knowledge needed for interpreting all kinds of teaching situations; e.g., the principles of child growth and development as they relate to music; æsthetic foundations in education which underly all of the artistic expressions and the relationships within the arts, and on and on —. Specifying all of the behaviors underlying these bodies of knowledge in an applicative way would not seem to be possible within any kind of reasonable curriculum. Only certain skills are identifiable — limitation to these would seem to produce craftsmen and not master teachers. The need for understandings in broad areas of knowledges necessary to interpret a broad range of educational problems and settings would seem essential to the professional teacher.

The emphasis on technology, individualization, modularization, and shifting responsibility to the learner do remove the teacher from the center of the process of learning, and correctly so. However, those of us who have experienced the "mystique" referred to by Dr. Broudy[2] in his critique of performance-based education do recognize what he means. The marvelous change, which is intellectual excitement and affective communication, is *the* payoff in many learning episodes, and could be lost easily in a program relying heavily on complete individualization, the systems approach and technology.

For obvious reasons, even if we wanted to, it is not possible all at once to move to competency or performance based programs, primarily because of institutional organization. Don't be mistaken. The proponents of the PBTE program are serious about reforming the whole of the teacher education program, although they admit difficulties of fitting it within the total structure of the university. Nevertheless, the new curriculum organization is conceived as one in which achievement is held constant and the time for achievement is variable. It would seem that it would be possible for some students to complete the program in three months, and for some, it might take three years. This has great advantages for many students on both ends of the ability continuum. Implementing it will take tremendous flexibility and ingenuity within any institution.

ALTERNATIVES

Let us consider ways that it might be possible to implement a program based on competencies and taking into account the need for interpretive bodies of knowledge, the need for individualized learning and pacing, the great possibilities in educational technology, the need for acquiring skills of interaction and preserving in some way the mystique of interchange in learning (Bruner refers to it as "learning shock"). Harry Broudy, in *The Real World of the Public Schools*[3] cites three elements in instructional design: didactics for special skills and knowledges needed for preprofessional or professional training; heuristics for synthesis of various disciplines and the study of dominant problems, and philetics in the tutorial relationship between professor and student. In an instructional design for music education, students could be divided into "cells" of four and larger groups made of multiples of these cells for study. Interchange within these groupings as posed below would take care of heuristics and philetics. Those areas of learning which are largely didactic could be programmed and approached as individuals or in the cells. Such areas of knowledge would be those areas outlined in the proposed Revision of Standards . . .[4] On page 15 under teaching competencies, for example, readings, television lectures, and work in curriculum libraries could very well supply the competencies of understanding of child growth and development and the understanding of principles of learning as they apply to music; an understanding of philosophical and social foundations underlying music in education; knowledge of current methods and materials available in all fields and levels of music education and an understanding of evaluative techniques. It is difficult to conceive that current classroom techniques would be equal to assigned readings in current texts, television cassettes with lectures in æsthetic foundations by Bennett Reimer or Gerry Kneiter, lecture and demonstration of evaluative techniques in music by Richard Colwell, demonstration of classroom methods by Grace Nash or Mary Hoffman, or lecture-demonstrations by a host of fine conductor-teachers on rehearsal and conducting techniques. These experiences could be interspersed with large group meetings or cell meetings which would call for discussion to mediate between the media and individual internalization of information.

Other areas of the competencies cited would call for work in cells with the master-teacher in various applications of these knowledges. First would be the application of these knowledges in ordering music curricula at various levels for various kinds of groupings and modes of organization. Another application of these knowledges would be to derive specific instructional objectives and procedures and practicing these in micro-lessons to be taught within the small group and/or for video-viewing and analysis. A third application of knowledges would be to identify specific, sequential instructional objectives for working with groups of children of widely varying backgrounds and ages within classroom situations or in small or large rehearsal groups — preferably over extended periods of time with an individual or a cell being responsible for all learning. A fourth kind of application would be the utilization of these knowledges in evaluating the effectiveness of an individual student's teaching, the teaching of others in his peer group, and in evaluating the programs in the schools which are observed.

EVALUATION

The knowledges and understandings could lend themselves well to periodic evaluations in paper and pencil tests, and, in addition in the case of æsthetic foundations, a paper crystallizing individual students' rationale for personal attitudes and beliefs concerning the æsthetic dimension of education. Further, teaching performances could be assessed in terms of consequent changes in behaviors in the students taught by the teacher-trainee, in the structure of the learning episodes, on checklists of desirable qualities of teachers derived by the cells, and on evaluating the students' abilities to work and change within the group context. Finally, attitudinal changes toward teaching could be discerned by scales, diaries kept by students, and position papers written by students.

The suggestions above are illustrative. Working them out depends on institutional situations and needs. This kind of organization is but one of several which could take advantage of the advances advocated by PBTE and at the same time approach teacher education in a more humanistic, interactive context than could be accomplished under complete individualization. It would call for extreme flexibility and interaction within the music education component of the faculty and great cooperation with the rest of the music faculty. It may be noted that nothing has been said of competency-based programs in other areas of music. Areas of applied performance, theory and history, even when kept within classroom organization, have called for levels of competencies (even if achievement is not constant). Music education is completely dependent on the development of the musicianship core, because no amount of understanding and application of any of the knowledges mentioned can take place unless the student is first a musician — then teacher.

These remarks are meant to be only suggestive, not definitive, of directions which music education might start in establishing competency-based programs. I hope they bring to mind some problems and questions for discussion — and I welcome such contributions and questions at this time.

NOTES

1. Houston, W. Robert, and Howsam, Robert B., eds. *Competency-Based Teacher Education: Progress, Problems, and Prospects.* Chicago, Science Research Associates, Inc., 1972, pp. 1–3.
2. Broudy, Harry S. *A Critique of Performance-Based Teacher Education.* Washington, D. C. AACTE. 1972.
3. Broudy, Harry S. *The Real World of the Public Schools.* New York. Harcourt Brace Jovanovich, Inc., 1972, p. 185.
4. *Proposed Revision of Standards for Baccalaureate Degrees and Recommendations for Graduate Study in Music.* National Association of Schools of Music, p. 15.

THE EVALUATION OF MUSIC TEACHING

JESS T. CASEY
Winthrop College

The evaluation of teaching is a game more and more people are playing. Administrators, students, alumni, and instructors themselves are today much more aware of the necessity and responsibility for attempting valid and fair judgments on the effectiveness of teaching at the college level. Recommendations involving salary increases, tenure, promotion, new curriculum plans, and even such mundane matters as teaching schedules involve an opinion, hopefully well-founded, of the worth of each instructor in the program involved. Even though there are many non-instructional factors to be considered (and these seem to be more varied in the field of music), the heart of the evaluation has to be the degree of success in the communicative process between teacher and student.

The basis for this judgment, regardless of who contributes to it, is what makes the game complicated. The process must, and should, involve sufficient data, accurately and validly procured and arrived at in a manner which is entirely "above-board" and which can lend credence to the inevitable judgment by the responsible administrator.

How can this be done? The answer is neither easy nor convenient, and holds no promise of abetting a popularity contest. As Arthur M. Eastman has pointed out, there is a "human disinclination to submit to evaluation, and the usual fear that evaluation would be myopic, prejudicial, and ruthless."[1]

The extent to which varied and formalized evaluative procedures are being employed has increased significantly in recent years. We have available a myriad assortment of "instruments" (not too musical, unfortunately) in which students can make absolute comparisons which can be referred to and collated by today's inescapable computer. We can use such a system for some aspects of music instruction, but for other areas such as applied music and ensembles we must yet design a workable instrument or be content to base a decision on other factors.

---

[1] Arthur M. Eastman, "How Visitation Came to Carnegie-Mellon University," *The Recognition and Evaluation of Teaching,* ed. K. E. Eble (Salt Lake City: Project to Improve College Teaching, 1970), p. 75.

Courses in music literature and appreciation lend themselves fairly readily to evaluation by using standard instruments. Here we can talk fairly easily about a clear grading system, stimulating discussion, and the professor's handling of test papers. In the field of music theory, the problem is not so simple for the obvious reason that some evaluative procedures involve subjective performance standards. When we get to ensembles and the whole area of performance, we run into a problem for which available questionnaires only complicate the process.

Despite the fact that some music instructors may consider the visitation as a violation of academic freedom, this practice remains a valid way of finding out what is really going on in the day-to-day process of training musicians. As administrators, we are charged with the responsibility of seeing that each course is taught as well as our resources will allow. How else can we have a meaningful insight into each course than by being present during the process itself? How can we lend the desired, and often longed-for, counsel to a freshman instructor unless we monitor his conduct of an actual teaching situation? Conversely, can we manage to accomplish this without disrupting the class or especially the private lesson? If a definite time is agreed on for a visitation, can we expect to witness a typical instructional period?

We have been slow (some slower than others) to accept the fact that student opinion is a valid and necessary part of the evaluation of teaching. But we all know that the very essence of teaching is the interaction between student and teacher, or the extent to which the instructor somehow changes the students, or that elusive motivational factor which makes a student strive for something as yet unattained. Regardless of how you frame it, the end product, *i.e.*, the change in the student, is what it's all about. To deny the student a voice in estimating the effectiveness of this process is unfortunate, short-sighted, and downright unthinkable today. In those areas for which the evaluative instruments are ineffective, we must seek student opinion in other ways. The music administrator may have a student advisory committee (preferably elected by and representative of the music major constituency) which can be given the welcome and responsible task of furnishing meaningful data.

Expecting a music faculty to evaluate each other may appear to some to be out of the question, and yet we must all accept the fact that we are striving *together* toward a common goal, and that we are all an important part of this process. Certainly the tenured professors are theoretically more qualified to share their know-how with freshman instructors, and the novice should have a master teacher to emulate. Any teacher confronted with a peer evaluation which is fairly compiled must either react to such a judgment positively or be prepared to accept the consequences of being out of step with the prevailing process. Absolute assurance of anonymity is crucial to the effectiveness of such a venture, and even this may not be sufficient for the type of faculty member who prefers not to get involved in rating a colleague.

The means by which a music administrator can discriminate degrees and kinds of excellence in teaching are diverse. The extent to which these methods are sought out and used will depend entirely on the total sense of obligation which the administrator feels toward his program.

He will use the standard instruments and will carefully consider the opinion of students. He must take seriously the obligation to get involved in the actual teaching process by witnessing the act while it is happening. He will expect and insist that his faculty accept the fact that they have a responsibility to evaluate each other.

We come, however, to an evaluation of performance standards, and this is where the traditional procedures are nearly, if not wholly, useless. It is so convenient to base the estimate of a stellar faculty-performer on the judgment that he is a "big name" and an effective concert artist, and that therefore he is an asset to the school and surely a good teacher. While we know that such a person is not an impossibility, we have to admit that performance know-how does not necessarily equate with teaching know-how. If we conveniently rely on judgments which come from performances by the best students from any given instructor, we will never know what that teacher might have done with the less than superior performer (whom, like Lincoln's common man, God must love devoutly). We can judge an ensemble performance as an end result, but we can not thereby assist in delineating possible flaws in rehearsal techniques.

Divining the ways in which each teacher is most effective is a necessary chore for any administrator, especially when it comes to making the best use of a faculty member entrenched by permanent tenure. This not only applies to subject matter assigned, but also to the teaching schedule.

Anyone who thinks an 8 a.m. voice class will work had better have on hand a rare species of voice teacher.

We can insist on and examine syllabi and examinations, and we can set up team-teaching situations which provide the theoretically sound benefits of argumentative treatment of conflicting views. We can arrange public lectures and promote self-evaluative procedures. We can encourage open discussions by our faculty on what the teaching of music at the college level might comprise.

But we know, if we are honest as we surely must be, that we must inevitably bear the responsibility of the definitive judgment, and this is where we must take a look at ourselves. By what authority has each of us become musically omniscient to the point that we can recognize excellence in teaching of both the French sixth and the French horn? How can we engender an acceptable attitude in which we elicit data not only as an equitable appraisal but also as a form of protection for the faculty member against rumor and gossip?

It is our role to establish an inventory, in any given year, of our most powerful resources, and then to put these forces to work for the best possible end product. We can only achieve this by careful and systematic evaluation of our instructional ammunition, and even then it may blow up on us. But this is part of the game, and whichever way you look at it, it's our move.

BASIC ASSUMPTIONS CONCERNING FACULTY EVALUATION

Walter L. Wehner
University of North Carolina at Greensboro

To develop an effective system for faculty evaluation is not an easy task. However, since value judgments are made concerning promotion, retention, merit salary increases and additional responsibilities, an effective system is necessary and desirable. Questions which are raised when a system is considered revolve around what activity or activities are being judged and what part students, faculty, alumni and administrators can play. It would seem that if effective teaching, musical performance, research and publications (to consider a few items for evaluation) are to be used as elements in the formulation of value judgments concerning faculty effectiveness, a number of agreed-upon assumptions should be considered as a base for the development of a system. To move directly into a program of faculty evaluation without consideration of those basic statements might provide for misunderstandings and invalid results. Let us consider some suggested assumptions concerning teaching effectiveness from which an evaluation system might be developed.

1. *It is possible to examine teaching and to devise operational criteria by which teaching effectiveness can be judged.* Since the primary role of most faculty members is related to teaching, and the teaching-learning process leads to changes in behavior, it is logical to assume that a judgment can be made concerning this activity. However, it is essential that faculty members accept this basic premise.

2. *There must be feedback to faculty members which provides information useful in improving teaching effectiveness.* The underlying thought here is that faculty evaluation concerning teaching effectiveness should be for the primary purpose of improving instruction. If the judgments are made in regard to promotion, retention and salary increases *only*, it is doubtful that an improvement of instruction will result.

3. *Teaching effectiveness is a multi-dimensional phenomenon and*

can be measured in a number of ways. The results of a teaching-learning program can be measured, but the process may reflect a variety of approaches, methods, and procedures. Therefore, many processes must be considered rather than one specific method.

4. *Evaluation of teaching effectiveness will contain certain elements of subjectivity and administrative judgment.* At the outset it may well be wise to accept the premise that a certain amount of subjectivity will be present. In addition, it is essential that the person directly responsible for a teaching-learning program have the opportunity (and responsibility) for making judgments concerning each faculty member in his division.

5. *Effective teaching should be rewarded through the current reward process in the university, e.g., promotion, tenure, salary, etc.* Since teaching effectiveness is of primary importance for the employed teacher, it is essential that the usual reward system be utilized to demonstrate this importance. To do otherwise would indicate that some other item is considered as more significant. (If this is the case, it should be so stated.)

6. *General and specific goals of the department, division or school should be considered in the development of criteria for evaluation of teaching effectiveness.* Each faculty member given responsibility for teaching must be aware of the contribution he can make to the overall goals of the institution and/or division. In order to make a significant contribution, the goals should be well-stated and distributed. This can provide direction for the teacher as well as responsibility and accountability.

7. *Objectives and competencies of an instructor should be related to those stated goals of the school or division.* Whatever the instructor determines should be achieved in a teaching-learning situation and should be directly related to those goals of the unit of which he is a part. This serves as a basis for evaluation since competencies can be measured as to degree of achievement and the effectiveness of the accomplishment should be determined in terms of the overall goals.

8. *A system of evaluation should be flexible enough to accommodate individual differences in styles of teaching.* Faculty members develop styles of teaching which may be extremely effective but, at the same time, differ completely with those of colleagues. A system of evaluation should take into consideration the results of teaching effectiveness rather than the process. Therefore, a variety of teaching styles may well be acceptable.

9. *The system should be criteria-referenced rather than norm-referenced. The concern is with the individual meeting the criteria.* By developing criteria which reflect those elements which can be identified as effective in the teaching-learning process, each faculty member can be measured in relation to those elements found in the criteria. This should prove to be more valid than comparing faculty members' achievements in the classrooms with each other.

10. *The instructor should have the freedom to decide on what basis and on what teaching style he wishes to be evaluated.* Each faculty member may believe that he functions best by pursuing a specific type of teaching style. If so, he should have the opportunity to select that style for his evaluation. Again, the results reflected in student achievement should be the primary consideration.

11. *Effectiveness of teaching behavior must be measured by various response forms and not confined to one response.* Since there is a question concerning validity reflected in the variety of forms used in evaluation systems, a number of different types should be used. These can be utilized and a composite summary can be arrived at by the evaluating committee or the administrator involved. Some of the forms which may be considered for use are:

A. Self evaluation
    a. Faculty course evaluation and information form
    b. Faculty activity form
    c. Faculty strength and interest form
B. Components of effective teaching as perceived by students (course)
C. Components of effective teaching as perceived by students (applied)
D. Components of effective teaching as perceived by colleagues
E. Informal interview
F. Classroom observation
G. Student achievement measures

Of course, there are many other items which could be utilized including interviews or responses from alumni, unobtrusive measures, etc. The important element in a diversity of forms is the elimination of only one aspect utilized in evaluation. This approach is usually self-defeating.

12. *Recommendations concerning evaluation should be based on the totality of the response measures.* Since the data gathered from a variety of response forms would provide much information, it is logical to assume that a better and more valid result can be obtained concerning evaluation. From this total and comprehensive look a more meaningful evaluation can be made and sounder recommendations can be forthcoming.

13. *Financial and administrative arrangements will need to be made if the process is to be successful.* The preparation of the many forms used in the evaluative process is a time-consuming task. Also, the compilation of data is a detailed and worthy task but it is still quite time consuming. Time would need to be allotted for the faculty member or committee involved in both cases. In addition, the secretarial work involved requires financial considerations. Therefore, at the outset consideration should be given to these items.

14. *Responsibility and authority for decisions concerning faculty evaluation should be located at the level where there is the greatest information and competence for making accurate judgments.* On each institutional staff there are some faculty members who are directly involved with a particular course of study, area, or discipline. These people are in the best position for an accurate description of a colleague's activities and performances. Attempts should be made to involve those people who can be of the most help in providing information needed in evaluation.

15. *Safeguards for confidentiality of evaluative material shall be part of the system.* Since the primary purpose of evaluation is related to the improvement of instruction, it is essential that all materials be handled in a confidential manner. This does not mean that the individual faculty member would not be aware of the results of the evaluative process. The manner in which instruction would be improved would be found in the feedback to the individual. However, the administrator should assure the faculty member that all of the material collected and used would be held in his hands and would not be for general distribution to other faculty members or students. If this item is not observed, the entire system (or process) could be invalid.

16. *Data should be collected on a continuous basis.* To make "spot" checks for a specific purpose has little value and validity. Data should be forthcoming concerning the activities of the faculty member throughout the school year. By utilizing different time periods a more comprehensive result will be obtained.

17. *An appeals system should be developed.* Since it is probable that an evaluation system would be used for promotion, retention, tenure and for assigning additional responsibilities, it is essential that a mechanism be developed whereby each faculty member can appeal a decision made either by the administrator or an administrative committee. This mechanism would provide for those concerns where a faulty decision can

be considered to have been made or where a misunderstanding may have developed. In addition, it may well provide for a more sincere and honest result from the various response forms which are adopted.

18. *Student evaluation should be university-wide, but each school/ department may describe unique elements or components for evaluation.* Each school or department has unique characteristics which are reflected in both content and procedure. Music as a discipline involves unique elements such as ensemble rehearsals and concerts, private lessons involving a closeness between one teacher and one student and joint offerings utilizing both faculty members and students. Therefore, forms must be developed which will meet the needs of a particular discipline. Most of the standardized forms which are available do not seem to fit into the practices of the usual music program in higher education. The faculty and students involved must develop those measuring forms which best serve their purposes.

19. *Student achievement should be considered as primary in any evaluation program involving instruction.* Since the purpose of any instructional program is to bring about a change of behavior in a positive sense, it seems that a starting point for evaluation would be an attempt to measure student achievement of all types. If student achievement is not placed high on the list of items it is possible that the response measures may indicate popularity, sociability, etc. of the instructor. The achievement measures can be developed to reflect the activities and goals of a specific institution. Perhaps these would serve the need in a more meaningful manner than utilizing standardized tests (Music Achievement, Graduate Record Examination–Advanced Music, etc.). At least they would be directly related to what is happening in a specific teaching-learning environment. The usual methods reflect processes and not results.

20. *The individual instructor should provide and be responsible for objectives which he formulates for instruction.* These objectives should be well-stated and available for students enrolled in the course. There should be a direct relationship between these objectives and the general and specific goals of the department, division or school. The objectives will serve as a basis for evaluation of achievement in each course of study.

A PLAN OF ACTION

Using the basic assumptions as a guide, a plan of action can be formulated, various response forms can be prepared, and an evaluation system can be established. The following suggestions may be helpful when considering the development of an evaluation system.

1. *Develop a listing of well-stated general and specific goals for the department/school concerned.* These should include all facets of instruction and should indicate what each student would be expected to know, understand, be aware of, or function with upon graduation.

2. *Encourage the instructional staff to develop their objectives for each course and to state these in behavioral terms.* It should be indicated that for each course a student will be expected to do something to demonstrate the achievement of the objectives. These should be quite specific. This is essential if a student achievement program is to be considered part of the evaluation process concerning teaching effectiveness.

3. *Use both faculty members and students to develop the response forms to be utilized in the evaluation system.* It is especially important to gain cooperation and to utilize specialized knowledges for input into this part of the evaluation system. Each faculty member and student should believe that forms are being constructed and will be available to serve his needs well.

4. *Develop a listing in rank order of the items which will be included in the evaluation of faculty.* Such a listing may be as follows:

A. Teaching effectiveness
B. Musical performance
C. Continued professional development
D. Research and publications
E. Advising and counseling activities
F. Faculty relations
G. Professional status
H. Administrative effectiveness
I. University service
J. Public service
K. Longevity

A listing such as this will indicate to each faculty member the items which the school/department considers as important and, also, the order of importance.

5. *Include in the evaluation system the necessary information concerning how the system will be used.* The necessary information should provide answers to the following questions:

A. Should faculty members who have the same basic functions be evaluated by identical weights?

B. Will a uniform weighting system be used in evaluating *all* staff members?
C. Will there be a specific weighting system for each individual?
D. Will those who teach only graduate courses be evaluated differently than those who teach only undergraduate courses?
E. Will performance weights be the same for all faculty members regardless of teaching loads?
F. Will the number of preparations be considered in evaluating performance?
G. What sources will be included in the evaluative process? A rank order indicating weights would be helpful. Such a listing may be:
  a. Student evaluation
  b. Administrative evaluation
  c. Alumni evaluation
  d. Faculty evaluation
  e. Student achievement
H. Will different evaluative instruments be designed for undergraduate and graduate students in evaluating teaching effectiveness?
I. Will research unaccompanied by publication count in evaluation?
J. How will the quality of publications be evaluated?
K. Will the quantity of publications count in evaluation?
L. Will the quality of musical performance (and/or the quantity) count in evaluation?

These are a few of the questions which indicate the type of information concerning the evaluation system which should be made available. In each instance where a listing of items are included for evaluative purposes, information should be made available as to how this will be done. Included would be information concerning university and public service, professional status, faculty relations, administrative effectiveness and others.

6. *Develop a listing of basic items which both faculty and students believe are essential for teaching effectiveness.* Such a listing might include the following:

A. Command of subject
B. Ability to organize material
C. Ability to create student awareness of relationships
D. Ability to communicate in a meaningful manner
E. Ability to guide student discussion

After such a listing is developed and agreed upon as being essential, a response form can be constructed. It is helpful if all the people concerned are in agreement as to the items included, however.

7. *Appoint a faculty evaluation committee to serve as a development agency to construct the forms and to serve as a compiler of data.* This group will have the responsibility to organize the evaluation system

and to maintain direct contact with faculty and students. In addition, this committee can serve to collect data and to make recommendations to the administrator or to an administrative committee.

8. *Consider the appointment of a "Teacher-Counselor" to serve as an in-service training officer.* This office would be concerned with interpreting the data received reflecting teaching effectiveness and to provide help when necessary to those teachers where help is indicated. This person should be an experienced and knowledgeable faculty member who is well-equipped to offer whatever help might be needed to those receiving average or below-average evaluative results. In this way, emphasis can be placed on the improvement of instruction.

9. *Develop a resource center where current materials concerning evaluation can be placed.* A great amount of material has been published in recent years which reflects both research studies and philosophical statements. These materials will aid those responsible for the development of an evaluation system by providing directions and information.

Departments, schools and divisions can take other measures which would increase the recognition of effective faculty activities. Deans and department chairmen can be active in encouraging a wide range of individual activities in support of effective teaching and, in general, effective performance from faculty members. In a large school, an office for teaching and learning can be as important as an office in support of research.

Evaluation is an essential part of the academic environment. It is necessary that each of us endeavor to structure this part of our effort as comprehensively and precisely as possible. The more data we are able to gather the better equipped we will be in decision making. But whatever system a school or department adopts should provide ordinary and accessible means by which a teacher can develop. Thus the student will be the benefactor.

NOTES ON GROUP PERFORMANCE INSTRUCTION IN THE STUDIO

GUY DUCKWORTH
University of Colorado

Our colleges are increasingly under pressure to justify their existence in our present society. Current thought that we are just teaching miscellaneous facts forces us to challenge our present goals and consider, in their place, other enriching, alternative and supplementary modes of learning, thinking and adapting.

In the area of music, for an example, it is obvious that musicianship is more than kinesthetic achievement, data retention, or a familiarity with a history of compositions. While these may be facets of musicianship, music is, fundamentally, more than intellectual; it is a total aural experience. It is a way of knowing, which demands sensitivity, thought, judgement and a sense of aural logic. In order to develop these qualities the curriculum must deal with the concepts and principles or factors of reason, upon which music is built.

No consideration is more fundamental than a clear delineation between concepts and skills. In elemental terms concepts are points of understanding while skills are the physical means of implementing these concepts. Certainly both concepts and skills are vital if one is to participate fully in music.

Under these circumstances let us consider for a moment what teaching might not be.

TEACHING IS NOT
- a set of manufactured teacher lectures and directions with student responses.
- conditioned responses.
- a set of items to be learned before other items are learned.
- an orderly order of orders.
- the eliciting of pre-ordained behaviors.

Rather, teaching might be some of the following.

TEACHING IS

process education not materials education.
having faith that students care, want, can and will learn.
recognizing that resources for education lie first within the person.
knowing each person learns in his own way.

What is the educational environment like if it supports what TEACHING IS NOT?

1. Isolates the intellect from the other faculties; e.g., accepts intellectual descriptions of reality as true without submitting them to proof by actual experiment. "Tell me how to do it."
2. Fosters the hypothesis that external reality constitutes all of reality; e.g., expects a diagnosis of physical and visual manifestations, as revealed by performance, to be more basic than the performer's perceptions of the music. "Tell me the fingering."
3. Relates only to intellectual constructs for descriptions of reality; e.g., follows the instructor's hypothesis for the interpretation of a composition. "Tell me how it goes."
4. Discriminates and classifies differences in the appearance of things; e.g., starts always at the beginning and goes through to the end of a piece in order to learn it. "I can't improvise after the piece. Impossible."
5. Deals with symptoms; e.g., treats a failure in performance by counteracting the symptoms of the failure. "Tell me that note so I can go on."

If the environment supports what TEACHING IS, it becomes some of the following:

1. Goes beyond intellect in order to feel things directly; e.g., trusts institutions, takes risks. "I can be creative."
2. Emphasizes inner contents rather than outward forms; e.g., searches for emotional realities. "Beyond the notes are_______________."
3. Attaches importance to perceptions; e.g., becomes vulnerable, "opens-up" to newness and integrates it into consciousness. "Learning *is* sometimes painful."
4. Concentrates on similarities rather than differences; e.g., searches for principles that will be effective in the future. "What have I learned here that is useful there?"
5. Follows the natural flow of one's ideas; e.g., learns to solve problems actively. "I want to know. How do I go about knowing?"

. . . all of which emerge into a higher level of intellect, judgment, and form.

The very nature of the environment which supports what TEACHING IS necessitates an emotional level of behavior from the individual which is not often sought in the educational process. If such experiences are to be designed, the teacher must create a learning environment which 1) encourages, sustains, and extends an individual's efforts into unknown and seemingly impossible areas; 2) permits, accepts and understands an individual's frustrations, pain, failures, and insecurities. If the student is to commit himself to total emotional enlightenment, these supportive procedures are necessary.

The point of teaching is building a belief in self. Building the conviction of one's own worth must be the Gibraltar of teaching. Psychic and physical survival hinges on ego strength. Everyone is on his own even though we do reach out to others for help.

* * * *

Each individual has his own conscience, each has his private ends and purposes, some of which can be shared. In this sense the individual does not exist to serve the group; the group exists to serve the individual. At the same time the individual actually does serve the group but that is not his basic raison d'etre. He supports the group not in the way an individual stone sustains a building, but rather in the unique way the members of a human community enrich each other's human possibilities.

In one instance this means that when an individual is asked to betray himself by resisting his own conscience or about his own private ends and purposes he has no authentic choice but to say, "No." The point here, of course, is that one doesn't cease to be a member of the group because one disapproves of what is being done but accepts his responsibilities to himself and enriches the other members of the group possibilities, by disagreeing with the majority.

The goals of the group process are to foster spontaneity, flexibility, responsiveness to feelings, openness to experiences, and a closer and more expressive intimacy with materials and people. These goals are difficult to accomplish when the value system of many individuals when approaching a learning experience is generally one of suppressing feelings, maintaining a firm set of principles, not trusting reactions and previous experiences, relying on authority, and remaining aloof from material and interpersonal relationships.

Applied instruction is approaching a new era in which the teacher's role has a new dimension. No longer solely a preserver of musical tradition, he increasingly is becoming a moderator of a number of viable approaches to any given composition. Having this kind of concern about repertoire, technique is placed in proper perspective as secondary to the idea and meaning of the musical task — no matter how important it is to this art. The nature of this new dimension is one of problem building and solving, rather than correcting and asking for imitation.

As a result, the lesson becomes a forum of ideas, motivations and discussions regarding the effective communication of a musical experience. The number of facets presented by a group of individuals with diverse viewpoints usually exceeds the number presented by even the most learned individual. Disagreement is one of the interactions that can facilitate provocative inquiry. Under these circumstances the human and musical resources available to teacher and student in applied music lessons are substantially enriched when two to four students have their lessons together.

When a student is in a group he finds a wide variety of options against which to evaluate his own ideas. With an instructor trained to moderate these ideas the total ability of the group outperforms even its own best individual resource in the solving of its problems. Individual solutions are improved, remain unique to the individual as well as creative; they do not become compromises. According to studies made in this area, conflicts effectively managed by the teacher are necessary precondition for creativity.

The dynamics that are available within a group setting dictate a specific organization of materials as well as a process for their delineation. A balance of Direct and Indirect Controls exerted by the teacher is necessary to take full advantage of the potential energy available in a group when individuals meet to accomplish a common goal. (See *On Teacher Effectiveness.*) Further, a balance of these controls demands an organization of materials that uses an inductive approach to learning.

Sometimes called Problem Solving, or more recently, Discovery Learning, the teacher creates an environment of incidents or problems that interest and challenge the individuals in the group causing them to investigate their own areas of concern. Under these circumstances each individual needs first to define his understanding of the problem as it fits his unique experiences, then to locate principles and concepts which aid him in solving the problem. The principles and concepts gleaned from solving the problem become the major interest of the individual because he finds them useful in solving additional ones. As a result, information emerges out of principle and concept formation, e.g., fingering, pitch names, time values; and retains its perspective in relation to all forms of performance, i.e., reading, improvising, playing by ear, transposing, memorizing.

Generally, the rhythm of the teacher's use of Direct and Indirect Controls is dictated by the progress the group makes toward solving a problem. The teacher initially exerts Direct Controls on the group with a design of tasks that are sufficiently fertile with principles and concepts. He moves into Indirect Controls when each individual begins to struggle for the principles and concepts which aid him with the problem. As the group moves from frustration toward satisfaction — a shift from awareness of problem, through principle and concept formation, toward factual data—the teacher gradually shifts his teaching posture back toward Direct Controls.

Any modification of teacher influence and organization of materials as herein described limits the productivity of the group and lessens the beneficial impact of the environment upon the individual.

* * * *

There has long been a need in performance pedagogy courses for a means to evaluate teacher effectiveness and subsequent student achievement. If teaching of future applied teachers could be geared toward helping individual teachers understand how to use their teaching influence as a *social force,* then better teaching of group applied instruction would be inevitable.

The major conclusions of Ned A. Flander's 1967 study on *Teacher Influence, Pupil Attitudes, and Achievement,* U. S. Department of HEW, establish clear and significant relationships among teacher statements, pupil attitudes toward the teacher, and the learning activities. Implications of this research, therefore, are significant for consideration by applied music teachers.

The Flanders study uses verbal . . . and musical . . . communication of the teacher to measure the teacher's total influence pattern. What does the teacher do when he spends time talking . . . performing?

expresses ideas . . . verbally and musically.
gives directions.
expresses approval or disapproval.
lectures . . . by talking or performing.
criticizes.
clarifies student problems.
asks questions.
applies student answers to the solution of a problem.
diagnoses feelings and attitudes.
praises and encourages.
jokes and laughs.

Two teacher behavior patterns emerge from this list: an Integrative Pattern or Indirect Controls and a Dominative Pattern or Direct Controls. (See Appendix)

The Integrative Pattern (Indirect Controls)	The Dominative Pattern (Direct Controls)
a. Accepts, clarifies, and supports the feelings and ideas of students.	a. States . . . or performs . . . ideas or facts.
b. Praises and encourages.	b. Gives directions or orders.
c. Asks questions to stimulate student participation in decision-making.	c. Criticizes or deprecates pupil behavior with intent to change it.
d. Asks questions to orient students to their work.	d. Justifies own position or authority.

It is stated in the Flanders report that the level of dependence in a group is due to the students' proneness toward dependence, restraints set by the teacher's pattern of influence, and the students' perception of the learning goal. Goal clarity is described as a continuum that extends from clear goals at one end to ambiguous goals at the opposite end.

Clear goals are those in which a student knows what steps are necessary to reach the goal and has a clear picture of the end product. Ambiguous goals are those in which a student is not sure of the steps necessary to reach the goal and has an uncertain picture of the end product. The perceptions of the student, not the teacher, are essential to any measure of the clarity or ambiguity of goals.

During a given work period clear goals gradually emerge from ambiguous goals. If, during this period, a teacher chooses to use direct controls it was found that greater dependence would result, which interfere with self-directed problem solving. A teacher using an indirect approach permits student participation in identifying the problem, and allows students to explore and discover concepts and principles that would help make the goal become clearer. This freedom helps to develop independence and self-direction in the students.

When goals are ambiguous it was found that most teachers tend to exert direct controls, which explains much of the dependent behavior found in the study.

* * * *

There are five dimensions along which groups typically develop and grow. They have to do with clarity about membership, influence, feelings, individual differences, and productivity. People in new groups tend to concern themselves with these dimensions in the following order.

1. *Membership* — When the student becomes part of a new group, the first thing he is apt to care about is what it will mean to be a member. How will others expect him to act? When should he speak and how does he go about it? If he says something as a joke, will others laugh or will they think he is being serious? Is it all right to come late, to leave early? Will membership in this group facilitate or conflict with other roles he has in life? Will others in the group hold the same values and attitudes as he? Will membership in this group be stimulating, boring, exciting, threatening, rewarding, inconsequential?

2. *Influence* — As the meaning of membership begins to get clear, attention generally turns to questions of influence. Who is the leader of this group? How do decisions get made? In what ways do people try to influence each other? Are individuals open to letting others influence them? What opportunities are there for the student to influence or carry leadership functions? Are there individuals in the group who care more about the power of being leaders than they do about the goals of the group?

3. *Feelings*—As norms of membership and influence become clear, the expression of feelings becomes increasingly important. When others like an idea or action, do they say so? When there is boredom, frustration or anger, is this shared openly so that it can be worked out constructively? Can a student express his feelings freely as they occur so that he does not have to bottle them and let them build up to a point where they burst through inappropriately? Do people wait until they "Get out the door" to tell one or two colleagues how they "really felt about the meeting"? Is the expression of negative feelings seen as honest feedback that can help, rather than as a destructive attack? Is expression of positive feelings seen, again, as honest feedback, rather than simply trying to influence or curry favor?

4. *Individual Differences* — Each member of a group represents certain unique experiences, knowledge and skills. Few groups seem to reach a point where they take maximum advantage of these individual differences. It is rather common for members of a group to reach a level of sharing feelings where each sees the others as likeable because they are pretty much the same as himself. This is sometimes referred to as

the "honeymoon stage." If enough trust develops, the members may begin to be able to both recognize and value the individual differences that each possesses. A new set of questions takes on meaning. Do the members take time and effort to learn about the experiences, attitudes, knowledge, values, skills, and ideologies of each other? Does each work at sharing his own ideas in order to get others' reactions and different ways of looking at issues? Do they let each other know that they appreciate these differences even when they do not necessarily agree with them?

5. *Productivity* — Most groups exist for a purpose that involves some kind of product. The product of many groups seems to tend toward being a "lowest common denominator" of the potential of which the individuals in the group are capable. Depending upon how norms of membership, influence, feelings, and individual differences are worked out, a group can reach a level of creative productivity. Ideas of different individuals can be combined into better new ideas which no one alone would have thought of. These questions become important. How much energy goes into arguing about which ideas are "better" or "right" as compared to energy spent on developing new ideas from combining old ones? Is effort spent in diagnosing situations to bring out underlying issues? When problems are raised, is there a value for working them through thoroughly as opposed to moving quickly to taking action? Do members take the time to seek everyone's reactions on ideas? Do the norms of the group's organization support giving time and providing ways in order to give reactions and ideas?

As a group lives and works it establishes a state of balance between work and emotionality. Distortions in either direction appear to be accompanied by a reduction of quality as well as quantity in the other.

* * * *

The following principles based upon research in group dynamics indicate the tenets upon which the group functions most productively.

1. The group helps provide the atmosphere for problem solving and clarification.
2. The group interaction is a medium of change in which a group decision is a strong factor in influencing the attitude of an individual.
3. The group functions most efficiently with a spirit of cooperation.
4. The group accepts the following basic psychological needs for its reward-structure: success, status, acceptance, self-esteem, independence.

5. The group structure is a balance of individualization which satisfies psychological needs and de-individualization which lessens inner restraints.
6. The group morale is dependent upon obligations and responsibilities of each individual to do his part.
7. The group leadership is most efficient when it is participatory.

The dynamics inherent in groups force new dimensions into the learning process which are not available in a one-to-one relationship. The student has a greater possibility for developing his full human potential; the teacher can explore the more subtle areas of teacher influence.

APPENDIX

TEACHER EFFECTIVENESS

INDIRECT INFLUENCE

1. *Accepts feelings:* accepts and clarifies the feeling tone of the students in a non-threatening manner. Feelings may be positive or negative. Predicting or recalling feelings are included.
2. *Praises or encourages:* praises or encourages student action or behavior. Jokes that release tension, not at the expense of another individual, nodding head or saying "um hm?" or "go on" are included.
3. *Accepts or uses ideas of student:* clarifying, building, or developing ideas suggested by a student. As teacher brings more of his own ideas into play, shift to category five.
4. *Ask questions:* asking a question about content or procedure with the intent that a student answer.

DIRECT INFLUENCE

5. *Lecturing:* giving facts or opinions about content or procedure; expressing his own ideas, asking rhetorical questions.
6. *Giving directions:* directions, commands or orders to which a student is expected to comply.
7. *Criticizing or justifying authority:* statements intended to change student behavior from nonacceptable to acceptable pattern; bawling someone out; stating why the teacher is doing what he is doing; extreme self-reference.

STUDENT TALK

8. *Student talk–response:* talk by students in response to teacher. Teacher initiates the contact or solicits student statement.
9. *Student talk — initiation:* talk by students which they initiate. If "calling on" students is only to indicate who may talk next, observer must decide whether student wanted to talk. If he did, use this category.
10. *Silence or confusion:* pauses, short periods of silence and periods of confusion in which communication cannot be understood by the observer.

There is NO scale implied by the numbers. Each number is classificatory, it designates a particular kind of communication event. To write these numbers down during observations is to enumerate, not to judge a position on a scale.

THE NATURE AND PERCEPTION OF SOUND

WAYNE BARLOW
Eastman School of Music

Courses in Musical Acoustics abound in music schools and departments across the land. Mostly they are taught by someone from the physics department. And mostly, if not exclusively, they make use of textbooks written by teachers of physics, rely for illustrative purposes upon pictures, diagrams, graphs, and laboratory demonstrations that appeal to the eye, and fail miserably to reach the student through the sensory experience that he knows best — the sense of sound. This is not to say that the textbooks are total failures; in the last few years several have appeared that succeed to a degree in presenting this formidable subject in ways that make sense to musicians. But the teacher, even when using an enlightened textbook, is faced with the necessity of casting about for ways of utilizing the auditory sense in illuminating the material, if he has the time, inclination, and aptitude to do so.

The audiotapes that accompany this paper are the direct result of a fundamental rethinking of the problems inherent in teaching musical acoustics. It should be understood at the outset that the term "Acoustics of Music," as commonly employed, is an all-encompassing one that includes vibratory principles of strings, membranes, and air columns, behavior of sound waves in air, scale tunings, timbre of instruments, and the nature of perception of sound. In other words, the term is not limited to, though it certainly includes, the behavior of sound in enclosed spaces, or what is commonly spoken of as "room acoustics." That such topics have a logical place in a music curriculum is fairly widely recognized. While there is disagreement about what department should teach the course, as well as whether it belongs at the undergraduate or graduate level, musicians on the whole feel that music students ought to know something about the raw material of their art and how various aspects of the sound stimulus are perceived.

The Eastman School of Music has had a graduate course in Acoustics for many years. It has always been taught by a member of the

Theory Department, and textbooks have always been selected on the basis of how effectively they dealt with the material from the standpoint of the musician rather than the scientist. When the school acquired its electronic music studio in 1968, it was soon discovered that its facilities offered opportunities for demonstrating in an effective way some of the principles involved in the study of sound and its perception, particularly with respect to timbres of instruments, scale tunings, and the nature of hearing. With the help of a grant from the Exxon Education Foundation we embarked early in 1973 on a two-year project designed to produce a series of audiotapes that would provide an experience in actual sound of the many phenomena that can be demonstrated but which have been largely left to the student to read about.

An important aspect of the project is its change of focus from the graduate level to the upper division of undergraduate study, along with the objective of producing a series of audiotapes that would serve the general college student as well as the music major. In addition, the Exxon Education Foundation has expressed the wish that the tapes be made available to institutions desiring to use them, and it can be announced that pilot tapes will be sent to interested institutions upon request as they become available. Since they are pilot tapes, we shall be interested in reactions and suggestions from those who give them a trial.

The first tape to be presented today deals with tone quality, or timbre, of instruments and concludes with a demonstration of several intriguing aspects of perception. The timbre studies, while limited to a few instruments, are nevertheless representative of the method used in studying the entire orchestral family. Included in the timbre studies are acoustic phenomena associated with the onset of vibration in the instruments, or attack sounds or transients, as well as the harmonic spectra characteristic of steady-state vibration. Following the samples of timbre studies, the relationship between pitch and loudness perception is explored. Finally, a demonstration is given of the ability of the ear to synthesize a subjective fundamental from a stimulus tone containing no frequencies below the eighth harmonic.

The second audiotape illustrates the method employed in demonstrating the musical and mathematical principles involved in scale construction. The scale of Pythagoras, the first historically important musical scale, is presented, and its melodic and harmonic properties are explored. grant was to allow the Eastman School of Music to explore ways of

Since one of the basic purposes of the Exxon Education Foundation utilizing the resources of a modern electronic music studio to improve the pedagogy of a complex subject, a description of the relevant resources is in order. The expressed wish of the Foundation is that methodology developed at Eastman be made available to other institutions having studios so that these unique resources are utilized in pedagogically purposeful ways.

The primary requirement for timbre studies is commercial tape recording equipment of the highest order. Semi-professional recorders will simply not be adequate to deal with the speed stability requirements. At Eastman the master recording was done on a Scully machine at 15 ips; copies of the master tape for class use were made on a 3M professional recorder.

The filter capability of resolving individual harmonics of complex tones was provided by two UREI "Little Dipper" filter sets operated in series. These fine instruments can be set to adjustable band-width characteristics and operated as band-pass or band-reject (notch) filters. The low-pass filter characteristic needed for successive elimination of upper partials (and the reverse) was contributed by the half-octave fixed filter bank of the Moog synthesizer. The same filter provided the high-pass characteristic needed for the subjective fundamental demonstration.

The commonly-used keyboards associated with electronic music synthesizers unfortunately can not be used for scale studies. Such studies require that each key be connected to its own generator, which is tunable according to the scale requirements. In addition to being monophonic, most synthesizer keyboards merely provide a series of equal-sized pitch increments which have no value in demonstrating scales in which the intervals are of differing sizes. The studio at Eastman contains a set of twelve signal generators external to the synthesizer; these are keyed from an independent keyboard which also provides a trigger signal. The latter is used to trigger the envelope generator of the Moog synthesizer and hence provide an adjustable attack and decay characteristic to the keyed notes.

A final, essential piece of apparatus for work with scales is some means of setting generator frequencies with great accuracy. The studio at Eastman School is equipped with a digital frequency counter which allows setting of frequencies to the exact cycle.

Here followed the playing of the two demonstration audiotapes

ANALYSIS OF OBJECTIVES

PAUL W. WOHLGEMUTH
Tabor College

The need for a clear set of objectives is mandatory for the successful management of any college music department. Although this principle is usually well understood, there is a continual problem of actually making them clear and functional. The definition of objectives as used in this paper is "the desirable results which the music department can achieve through its own efforts." Most music department executives have in their minds workable objectives which guide their decision making. There are those, however, who conduct a "fly by the seat of the pants" operation or, at best, simply proceed intuitively with their duties. Some have been relatively successful with this method. However, today's needs would support a much clearer defined mode of operations guided by objectives (basic-long range) and goals (intermediate targets).

The day is rapidly passing when the objectives are merely statements at the beginning of the college catalog. The increasing need for clearly defined, responsibly accountable, and practically relevant music programs demands precise understanding of goals and objectives. The increasing rate of change in job markets, student requirements, and music department competition requires a process of planning and control that will enable music department executives to do better work with less time and effort.

This paper thus will not only suggest principles to consider in the analysis of objectives, but will also try to relate the objectives to its implementation. This responsive process may be termed as dynamic planning. Its pattern is situational analysis, setting objectives, selecting strategy, and implementing with feedback. With this in mind the following seven questions need to be considered in the total process of dynamic planning.

(1) *Who are you?* The starting point for an analysis of objectives, with the view of updating it, would be to determine the statement of

mission or purpose of the larger institution. We simply ask "Who are we and why do we exist?" A mission statement of a small, church-related college would no doubt differ in some respects from a state college. For example, at our college an abbreviated statement of purpose is:

1. Tabor College was founded to make the benefits of a liberal education available to the youth of our people.
2. Tabor College was founded to provide trained leadership for the churches that would support the school.
3. Tabor College was founded to give preparation for certain vocations.

Once we have and understand this information we are in a position to set up our strategic objectives and goals which have clarity and substance. I would like to re-emphasize the necessity of this mission statement of the total school which needs to be provided by the top administrative officers. As a matter of fact it is really impossible to establish good objectives at subordinate levels unless and until they have been clarified at higher levels. An objective is not good unless it supports those of the next higher echelon.

It is important to state the distinctive characteristics which set your music department apart from others and make it unique. This is essential but hard to define. Often one's uniqueness is overlooked because it seems commonplace and simple to duplicate. Be sure to search for this quality.

(2) *Where are you?* Once the scope and purposes of the college and the music department are set forth, a situational analysis must be made. On one hand the external factors must be reckoned with. Many of these forces are beyond our control such as budgets determined by the total school head count, budget allocations by state legislatures, changing job markets, number of graduating high school seniors who are potential college students, energy shortages, etc. On the other hand, an internal assessment reveals music department capabilities and policies. Additionally, a brief history of growth should be stated with the inclusion of basic beliefs or how things are done.

(3) *Where do you want to go?* The rapid rate of change in our total environment makes it increasingly difficult to predict the future with accuracy because it won't be like the past . . . or like we think it's going to be. The only thing we can say with certainty is that the rate of change will be faster tomorrow than it was yesterday. This situation is rapidly outmoding previous methods of decision-making which placed heavy reliance on historical data and the projection of past experience.

In planning this area of responsibility, you must develop your own assumptions: (a) broad assumptions about the world in which you live, and (b) specific assumptions applying directly to your activity which includes the future nature of your music department, future environment and future capabilities.

In a complex, rapidly changing, unpredictable environment it is impossible to plan without the use of assumptions. You cannot predict the future with accuracy . . . but you cannot plan for the future unless you create an estimate of what you think is going to happen . . . and your music department personnel cannot plan together unless you all share the same estimate. That is why "assumptions" are so essential — and the most important ones should be dynamically quantified so it is easier to identify, detect, and measure the deviation.

Modeling the future is critical to planners since they believe in a high degree of self-fulfilling prophesy. There simply needs to be the element of creating your own destiny. This section requires a great deal of thought and idea generation since it serves as the foundation for establishing objectives.

(4) *How will the job be done?* It is not possible to know how to do the job unless you understand the basic policies and procedures that control your current and future activities. This information is to help you identify and clarify the basic policies and procedures (written and unwritten) which guide you in your planning. Two principal questions should be considered in this section:

(1) Are there any areas where existing policies/procedures prevent optimum performance?
(2) Are there any areas where policy/procedure guidance is needed to perform more effectively?

These questions are very important. For example, at Tabor College this inquiry led to the following results:

(a) A complete listening center in a separate room was installed in the central library.
(b) New audio-visual equipment was installed.
(c) Phase II of our remodeling program was completed.
(d) Class instruction in applied music was inaugurated with the purchase of a Baldwin Piano Laboratory.
(e) To give more instruction in secondary instruments, we increased the hour requirements for those with an instrumental emphasis.
(f) In cooperation with two neighboring colleges we joined instrumental forces to start a tri-college band. This has provided the means to up-

grade the performance quality by having better instrumental players.

(g) The neighboring Community Orchestra expanded its membership openings to include our students.

(h) We joined the Kansas Cooperative College Composers Project.

(5) *How long will it take?* Good administration has been defined as the effective use of resources to accomplish the most important objectives. Since there are never enough resources to do everything you want to do, you must set priorities and schedules. The purpose of Priorities/Schedules is to establish an order of accomplishment for programs and projects and to develop a corresponding timetable.

(6) *Who is in charge?* Every music department executive must have the ability to get things done through other people . . . and this requires effective organization and delegation. Although everyone recognizes that the faculty is the most important resource, too few department executives take appropriate steps to have the right person, at the right place, doing the right work, in the right way, at the right time. It usually takes more time, effort and money to build an organization than a facility, yet we devote very little time and attention to "people planning."

(7) *How much does it cost?* Since good results can only be achieved through the effective application of resources to accomplish optimum objectives, the Budgets/Resources becomes one of the most important items in the entire planning process. Management by objectives becomes a snare and a delusion unless adequate resources are provided to carry out the programs and projects that are required to accomplish the objectives. This realistic budgeting should contain up-to-date, accurate and adequate reference material on the resources you need to plan and carry out your responsibilities. This might be broken down into current inventories of financial, physical, student and faculty resources. It is important to recognize that planning and control are not two different things — but the opposite sides of the same coin. A budget is really the price tag on a program of action. Whenever you find any significant difference between the planning and budgeting both of them are deficient.

In conclusion, having gone through the process of dynamic planning, I suggest that our objectives and goals should include the following six attributes.

(1) *Feasible.* Idealism and vision should be a guiding motivation in planning. However, after identifying resources, wisdom will guide us to balance this idealism and vision with reality.

(2) *Suitable.* Taking into consideration the many facets of the total mission statement, the music department's objectives and goals must find the appropriate niche and be compatable with the total scheme of the college.

(3) *Acceptable.* Various groups evaluate objectives; thus they must have reasonable acceptance by students, faculty, administration, and constituency. Unacceptable objectives bring undesirable tensions and problems because they work at cross-purposes with the college's mission statement.

(4) *Valuable.* An unworthy result is not meaningful. A realistic assessment of job opportunities, the type of music student you desire to produce, the worth of the degree as viewed by the student are the types of considerations which are important. Of special importance is to keep in mind how the student sees the objectives. Finally he must decide if the music degree is worth enough to pay the price for it.

(5) *Adaptable.* Static objectives soon become obsolete. The challenge is to be able to adapt and modify objectives to changing needs without becoming unstable. Objectives which never change and are too static simply become non-functional.

(6) *Measurable.* Although broad objectives are necessary, it is important that specific goals be included which can be measured by behavioral standards. Fortunately, in recent years three doctoral dissertations (University of Oklahoma, George Peabody College for Teachers, Ohio State University) have been written which analyzed our total music program at Tabor College. Additionally, for our 1969 self-study we surveyed the Tabor College music graduates from 1958–1968 (100% response). The following is the measurement of results with objectives.

(A) (Objective)

To provide the serious music student at Tabor College with a professional music major program that leads to the Bachelor of Music Education degree. This program offers sufficient historical, theoretical, and performance knowledge and skills in music to (a) pursue graduate studies in music education or (b) enter the teaching profession in the American public school system.

(Result)

(a) 69% continued in graduate school either full-time or in summer schools with 37% having received their master's degree.

(b) 96% entered the teaching profession on either the elementary, secondary, or college level.

(B) (Objective)

To provide instructional courses in church music for all students who desire to gain a fuller understanding of the role and contribution of music in the Christian church as it attempts to meet the spiritual needs of the Christian constituency.

(Result)

91% have participated in some form of church music activity on a regular basis, indicating that they are contributing to the community life in which they reside.

The energy spent and time given to the formulation of objectives will be well rewarded by positive results. The analysis of objectives and goals is of paramount importance because the success or failure of a music department may well rest upon the quality of this foundation and upon dynamic planning.

ASSESSMENT AND UTILIZATION OF THE MUSIC LIBRARY

GERALD DANIEL
California State University, Long Beach

At California State University, Long Beach, we have two libraries—a departmental (a so-to-speak in-house) library and the University Library.

Let me speak first of the departmental library. This is really an instructional resource center for faculty and class use. The music faculty determines its scope and content. It contains scores and parts for all large and small performance groups, solo literature for studio teachers, and multiple scores for theory and history professors. It also contains a large record collection, cassettes, tapes, and film strips. A section of the library provides Music Education with multiple copies of grade level classroom texts.

The library provides the faculty with many little services that are beyond the scope of this report, but I will only say that the department provides a librarian, student assistance, and the complete financial support from the departmental budget. The faculty, changing curriculum, and the level of our performance groups provide the assessment and utilization of this instructional library. Students *do not* have access to this library and there are no reference materials, books, or journals on file. For these items, and many more, we move to the University Library.

At California State University, Long Beach, the Library is arranged by subject, with Music and Fine Arts comprising one of six reference departments. In each department, there is a staff of reference librarians who man the reference desk and also work as bibliographers, selecting the books and other materials needed to develop the collection. It is the responsibility of the Music–Fine Arts Librarian and his staff constantly to assess, develop, and gauge the implementation of the music collection.

1. *Specialized Lists*

One aid commonly used by libraries in collection assessment is the specialized list. For example, Vincent Duckles' *Music Reference and Research Materials: An Annotated Bibliography* is a standard list that is used to judge music reference collections. In our Library, the latest edition of Duckles has been checked against the card catalog; call numbers of books in the collection have been added in the margins, and the librarians use this information to determine which areas of the reference collection need development and which are adequately supported. Anna H. Heyer's *Historical Sets, Collected Editions, and Monuments of Music* is also searched and annotated by the librarians. The Library has used Heyer to judge the scope and depth of our score collection and has used it as a selection tool when deficiencies have been noted. More subject-specialized lists, such as Lincoln Spiess' *Historical Musicology: A Reference Manual for Research in Music* and the bibliography included in Reese's *Music in the Renaissance*, have also been checked, annotated, and used as a means of assessing the collection.

In addition to this kind of comparison to a standard, the Library has sought to develop its collections in a way that could support the indexes available in our reference collection. The anthologies indexed in Sear's *Song Index and Supplement* and DeCharms and Breed's *Songs in Collections: An Index* have been added to the Library whenever possible. For periodicals, the Library has used the *Music Index* as its major yardstick in judging collection strength; it has chosen many of its more than 165 periodical titles to support this index. Another useful measure of the periodicals has been the article "Current Periodicals for Music Libraries" by R. Watanabe in the December, 1966 issue of Music Library Association *Notes*. This list suggests titles of periodicals appropriate for different sizes of library collections. Our collection, in the department and the University Library, has been completely checked against NASM's bibliography, *A Basic Music Library*.

Periodically, for recordings, the Library annotates the classical section of the *Schwann Catalog*. The new listings in subsequent issues of *Schwann* can then be compared to this master issue and new compositions and composers can be easily identified. The Library buys records to complement the score collection and to support the curriculum.

2. *Faculty and Student Feedback*

Our librarians also judge the strength of the music collections by how well they meet the needs of the campus community, certainly a crucial test of any academic collection. At the reference desk the librarians become aware of shortcomings in the collection when no books can be found or insufficient material is available to carry out a given assignment. Our music faculty share with the librarians a role in collection building. The faculty request books, score, and record purchases through the department library representative, and they consult with the librarians frequently over collection development and refinement of Library services. Students who wish to request books, scores, and records are invited to submit their needs to the librarians for consideration.

3. *Financial Support*

A third way of assessing the strength of a music collection is through financial support. There must, over the years, be a budget of sufficient size and consistency to enable a library to carry on standing orders for monuments and collected editions and to assure continuity of periodicals. Over and above this, there must be sufficient funds to buy the new monographs and subscriptions that may be appropriate. Further, the budget should enable the music library to maintain and strengthen its holdings of records, tapes and scores.

At California State University, Long Beach, the share of the total book budget allotted to each reference department is based on existing bibliographic strengths in each area, degree of reliance upon periodicals in each instructional program, book costs in each instructional area, the probable number of books available in each subject, and the types of degree programs offered by each department. The book budget for music also covers expenditures for scores, periodical subscriptions and standing orders. A separate budget, part of the Library's operations budget, is set up for the purchase of records and audio-tapes.

How well a music collection is used by its clientele can be evaluated in several ways. Perhaps the most direct method is through circulation statistics: How many books circulated? What percent of the total book collection circulates each month? Each year? What are the figures for in-building use of bound periodicals? For circulation of audio-tapes? Phonograph records? How many reference books were used and how many reference questions were answered each month? Each of these statistics is tabulated monthly by each reference department in our Library and used by them as a measure of utilization.

There are, however, other factors which can influence how well a music collection is used. The library must provide the physical facilities, hours of operation, and reference service which will encourage the greatest student and faculty use. Adequate study space, copy machines, record and tape listening facilities, conveniently located catalogs and reference desks, even carpeting, air conditioning, and other amenities can stimulate use of the music library. Collection availability on weekends, evenings, and early mornings through extended hours is another means of achieving this objective. Specialized reference service for music, available during all open hours, is also of considerable help in achieving the greatest possible exploitation of library resources by the campus community.

As has been suggested, assessment of a library's resources is a complex question which can be approached in several ways. The collection can be compared to specialized lists and its weaknesses and strengths for some purposes identified. Comments and suggestions from faculty and students can be an indicator of adequacy, as can the usefulness of the collection in meeting course needs as observed by reference librarians. A third measure is financial support which is consistent and which will permit the library each year to go beyond maintenance to development of the music collection as appropriate to its needs. Obviously, some combination of all of these factors will give the truest evaluation of a music collection.

The utilization of a collection can be judged statistically through circulation figures and reference questions. To have meaning, such statistics must be viewed in the context of the individual's facilities and services. When both collection adequacy and utilization are reviewed regularly by librarians and faculty, the library program can be given a direction consistent with their objectives.

INVOLVING FACULTY IN THE SELF-ASSESSMENT AND PREPARATION OF THE SELF-STUDY REPORT

JAMES E. RICHARDS
East Texas State University

Firstly, it would seem that the procedure utilized at ETSU may have been considered unique or at least effective, since I have been asked to describe it. Well might we ask, "Why was it unique and why did it work as well as it apparently did?"

Perhaps at least part of the answer lies in the basic philosophical assumption on our campus that faculty membership involves more than mere teaching: student counseling, cooperative efforts in countless departmental enterprises, assistance in administrative details, etc., are all included.

The *sine qua non* of membership in the music department is "democratic action." The music faculty have been conditioned from their first day on campus to act democratically and cooperatively as a general procedure. Staff are trained to discuss (and cuss!) and compromise, and then "live with" faculty-made departmental decisions, even though the "in-fighting" during staff meetings may be vicious. In a department in which teaching is the only job requirement and in which administrative decisions are normally assumed by a few individuals in the higher administrative echelons, the procedure utilized on our campus would probably fail or at least be much less effective.

Perhaps it should even be observed that the procedure used at ETSU was not considered unusual or shocking by our music faculty. Antithetically, the department head would probably have received voluminous negative commentary had he not actively involved the faculty, and numerous of the staff would have been highly indignant and disturbed by not being included.

The "procedure" was as follows:

(a) The department head assigned specific members of the music faculty to answer each NASM question or request for information. Note that the specific replies made for each question during the Preliminary Examination were also given to the individuals as guides for their thinking. (I have distributed the four dittoed forms actually given to our faculty to initiate action on the NASM questionnaires.)

(b) After assigned faculty had prepared responses, they submitted them to the music department secretary, who dittoed them literally and distributed them to all members of the faculty so that they might study them and "do their homework" in preparation for music staff discussion.

(c) Finally, the staff met, discussed each response, and approved final versions of all materials and statements that were to constitute the departmental reply to each item contained in the NASM questionnaire.

According to one of the staff members, the procedure utilized attained maximum faculty participation, gave the faculty a genuine voice in the preparation of a realistic appraisal of the department for presentation to NASM, and simultaneously served to educate the staff about the department.

Although the primary objective of these labors was to qualify departmentally for NASM membership, an added and almost equally important objective was the education of the total staff about the total music department. The NASM examination was utilized as a device to acquaint and to reacquaint all faculty with the entire department and its teaching-administrative problems, a procedure that has led to better understanding and sympathetic views among all our faculty. To quote one of our staff members, "While the NASM project was not always fun, we cannot minimize the importance of the entire faculty working on this project together . . . The project did give many people an opportunity to see the problems other faculty members were meeting during the performance of their teaching responsibilities."

Another faculty member similarly commented, "The procedure provided for differing viewpoints and approaches and did include the entire faculty in this important assignment. It was one of those extra chores, which, however, did help to further my own involvement in the general affairs of the department." Still another commented, "The study provided an in-depth research into some areas that were new to us."

From another tangent, careful effort was made to involve new and relatively inexperienced faculty members whenever possible because they have few or no previous biases, prejudices, pre-planned courses to defend, etc., that would tend to negate "fresh judgements." To state it positively, they came to the fray with open minds and gave of their theoretical and academic thinking, which, when stated in the vernacular, can best be summarized by the old adage, "a new broom sweeps clean," with the subtitle "old traditions fall and sacred cows die!" The importance of fresh ideas from uninhibited young faculty with relatively few established or vested interests cannot be over-emphasized even though some of the resulting brainstorms were occasionally both "awesome and flawsome." Their ideas did, at least, evoke constructive thought, evaluation, and response — all of which occur all too infrequently.

Additionally, intensive utilization of newer faculty gave them the opportunity to learn about the department, to learn about the university, and to know the details of standards and concepts, usually quite traditional, that prevail in heads older than their own on a university campus.

From the department head's viewpoint, the total procedure enabled him to develop more sympathetic attitudes among many of his faculty concerning basic administrative procedures and simultaneously revealed the potential of young faculty for creative thinking and positive contributions to the department.

And perhaps the most important concomitant of all, the staff learned that far pastures are not always greener and that there really are two sides to every coin, trite though these phrases may be. Committee work, paper correction, academic problems, etc. — frequently anathema to applied faculty — are "par for the course" for the academic or classroom teacher. Antithetically, the latter is normally less than delighted with the thought of frequent and extensive rehearsals necessary for production of performances, recital preparation for applied students, etc. In brief, applied faculty and academic faculty — all now more knowledgeable about the work of their colleagues than formerly — returned to their own bailiwicks much happier with their personal lots in life, and, like the Pharisee, thanked God that they were not as other men.

The following faculty quotations probably best summarize reactions to the procedure used at ETSU.

> "The procedure not only let each of us have an opportunity to raise his opinion in the self-study but it also took a tremendous amount of work off one or two individuals who otherwise might have been assigned to do the job."
>
> "It made the staff take a closer look at what they were *really* doing."
>
> "I was amazed to see the personality of a department emerge through these reports."

And, finally, a couple more humorous staff commentaries.

> "A worthwhile project, but, like a doctoral degree, I wouldn't want to do it again."

And —

> "I don't know of a better way. I think the whole system is worth two 'Atta boy's!"

ORGANIZING THE VISITATION AND IMPLEMENTING COMMISSION RECOMMENDATIONS

HAROLD E. WRIGHT
Northern Michigan University

As a preface to any remarks concerning either the evaluation or the visitation and the concerns they inevitably incur, it's important to understand that we're dealing with professional personnel of good will who are not only reasonable but dedicated to being genuinely helpful. The role of NASM is not, as I view it, primarily judgmental, but rather educative and developmental. Interest is centered in insuring quality while promoting growth and creativity. Well organized procedures, efficient management, and the thoroughness of the evaluative agencies involved bespeak an association dedicated to equitable review and appraisal.

The first step to a successful visitation is securing a wholehearted commitment by the faculty to the evaluative effort and deciding upon a time-table that will permit the institution to prepare fully. To begin with, each faculty member should be conscious of and supportive of the goals set by the department and cognizant of how they relate to his field of expertise, his activities, and his performance. A direct involvement by all of the faculty is, I feel, a requisite to a successful evaluation effort. Administrative officials also need to comprehend the significance of the evaluation for the department or school, and to appreciate the overall benefits NASM certification brings to the institution.

Once the time-table for the visitation is agreed upon, the choice of an examiner becomes the first critical decision. It may be that the title of examiner is misleading. Most avowedly examiners are not interrogators, inquisitors, or investigators. Rather, the examiner functions much more as a colleague-consultant bringing his expertise to bear in reviewing and evaluating a department's offerings and often collaborating, through his support, in expediting the aims and goals of the department. In any case he is a valuable functionary in interpreting the institution's policies and standards.

While the deadline for the "Intention to Apply" is but two weeks ahead of the "Application Date," it is well to give notice early enough to assure an apt choice of examiner. After the recommended list of examiners is received, a priority listing is requested by the Executive Secretary. Sufficient time should be allowed to check carefully the individuals offered. Their academic background, experience and viewpoints, their position, and the type and size of the institution they serve can be significant. Our faculty felt it advantageous to request an examiner whose department and university, because of size, orientation, and location, might have interests similar to ours. When the choice had been made and confirmed, as chairman I familiarized myself with the academic program in the examiner's institution to afford mutual viewpoints. Since our recent visitation was for Full Membership inviting back the former examiner was thought to be sound because of the likelihood of good recall and his perception of the actions taken and changes made in response to his initial critique.

Once the examiner has accepted the assignment and has had time to peruse the evaluative materials, it is advantageous to finalize as many details as possible prior to the visitation. In addition to offering the usual amenities in regard to reservations, etc., the examiner is ordinarily, I presume, invited at this time to suggest the format he prefers for the visitation. Since the examiner's time is so limited during a two day stay, it is important that he be extended the opportunity to observe what he feels are the most critical areas to enable him to form a valid appraisal. Preliminary planning is vital for the examiner to arrive at his preferences and within these for the chairman to establish a viable schedule in as broad a spectrum as feasible. The presentation of faculty and student recitals and concerts, and the visitation of student teaching, studio and classroom teaching, rehearsals, and university facilities plus the conferences planned must obviously be carefully organized and administered with precision. It's also a requisite for the chairman to point out new or unique aspects of the curriculum which deserve special attention. In preparation for the administrative conferences requested, issues or policies unique to the institution, or those not completely developed in the Self-Appraisal report might be probed to afford the examiner further insights into the institution at large. Conferences with administrative personnel are, I feel, more productive if structured at least to a degree.

The chairman's role in visitations, as I interpreted it, was simply to implement the evaluation in whatever ways feasible. As such, care and restraint were exercised to be available at all times and to be genuinely involved, particularly in the conduct of the visitation, but not to dominate any aspect. I found it more expedient for the examiner to meet privately with administrative officers, the Faculty and Student Advisory Councils, and officers of fraternal societies. This enabled the examiner to acquire first-hand knowledge of the function and role of these agencies in an open manner, and to respond in kind. Chairmen of standing committees — Library, Audio-Visual, Budget, Promotion and Tenure, etc., and Directors of Ensembles were asked to escort the examiner in the inspection of facilities or equipment while both reviewing the circumstance of each ensemble and indicating the departmental expectations for each.

Informal receptions held after recitals gave the examiner an opportunity to visit with the students and others in attendance. Discreet emphasis was also applied in placing the examiner in situations not relating to the classroom where he could meet students in their regular daily routine. According to the examiner, some of his most illuminating experiences derived from these off-hand contacts, particularly as they related to general satisfaction, pride and esprit within the department.

In addition to the music faculty, administrative personnel and the music majors, heads of other divisions likely to be visited were apprized of the visitation. The head librarian, managers of the TV and radio station, liaison personnel in the Department of Education, the IBM director, registrar and even maintenance personnel made themselves available to expedite inquiries into their areas.

Finally, the substantiating evidence relating to information included or alluded to in the Self-Appraisal Report was made readily available in the departmental office at the examiner's will. Music faculty were asked to have advisement files and repertory sheets at hand and equipment used in their teaching in good order. If at all feasible, faculty were encouraged to use the examiner as a resource person to permit him full opportunity within the classroom. The Departmental Handbook describing all policies and procedures relating to the organization of the department, maintenance of facilities, and performance guidelines had been sent to the examiner with the evaluation materials.

While the entire evaluation is a learning experience, the final meeting with the examiner is, perhaps, the capstone experience. This final meeting, to which administrators, faculty and students might be welcomed, affords a department the unique advantage of sharing the evaluator's preliminary comments and observations in a setting that encourages free discussion and deliberation. If candor persists, the department is likely to perceive itself in a much more comprehensive manner as a result of this interaction. The examiner's final report, written with the advantage of reflection, should detail a commentary which engenders confidence for areas of attainment and generates an urgent consideration of areas in which standards are less than adequate.

In retrospect, both positive and negative poles merit continued consideration by an institution. The examiner's report, combined with the commission's recommendations, should provide a frame of reference that will inaugurate fresh approaches and stimulate departmental achievement. I can only say that, in the case of our department, the evaluation raised our expectations and had a salutary effect upon our entire circumstance.

THE STATE ARTS COUNCILS

DONALD F. DILLON
National Endowment for the Arts

At the turn of the century, there were two state arts agencies in the United States, one in Minnesota and one in Utah. More than half a century later only five official state arts agencies had been added, but the movement was beginning to pick up. Between 1960 and 1964 ten more were established. In 1965 the passage of the National Foundation on the Arts and the Humanities Act provided, for the first time in the nation's history, federal encouragement and funding for state arts agencies. Twenty new councils were established in that year. Two more were created in 1967.

Today there are official state arts agencies in all 50 states, the District of Columbia, American Samoa, Guam, the Virgin Islands, and Puerto Rico.

As stipulated by Congress, each state arts agency, upon approved application, receives an equal block grant from the Arts Endowment for the purposes of programming and sub-granting. This fiscal year each state is receiving a block grant of $150,000. In addition, all but one state receives program and/or administrative funds from their respective state governments. These state-appropriated funds can range from a mere $15,000 in one instance to over $16 million in the case of New York State.

I think it's important to note that each state arts agency operates independently of the Arts Endowment. Only minimal stipulations accompany the Endowment block grants. Most policy and operational guidelines are developed within the state, either by the agencies' governing councils, boards, or commissions, or by their authorizing legislation. I mention this only because you may find neighboring states responding and operating quite differently from your own state arts agency. Be aware there may be specific reason, legislative or otherwise, for their operational policy, and it would behoove each of you to research your respective situation.

There is no possible way to outline for you today the variety and scope of programming being accomplished and supported by state and jurisdictional arts agencies. Instead, may I leave you with a suggestion — talk to your state arts agency. Offer your services. Ask how you can better serve the musical needs of the citizens of your state, how you can bring musical experiences to isolated communities. Offer your thoughts on what might be done to improve the climate for music and the arts. In short, *communicate!*

Your state arts agency has the responsibility for the stimulation and encouragement of all of the arts throughout your state. You have a primary concern for the musical education of our young people. The goals are complementary and communication is the key.

ARTS EDUCATION AT LINCOLN CENTER: SUCCESS OR FAILURE?

JERROLD ROSS
New York University

The interest in the study of the Lincoln Center Education Program, published by Professor Roger Boardman and myself, has been so great that the New York City Board of Education which commissioned it ran out of the available 300 copies within the first few weeks of its general appearance!

One might expect that any program conducted in several high schools of New York by one of the nation's most prestigious cultural centers would merit more than ordinary attention. But the fact that this program was also evaluated primarily by statistical means increased the interest of arts educators and administrators almost geometrically.

The development of programs such as those of Lincoln Center were the direct outgrowth of at least a decade of heavy investment by governmental and private agencies in arts education — in the area of public funding alone: Titles I and III of the Elementary and Secondary Education Act, under legislation which established the Office of Economic Opportunity, and through other resources of the U. S. Office of Education, the National Foundation on the Arts and Humanities, and the National Endowment on the Arts and Humanities. In addition to this, tax levied monies of various public school systems were poured into arts programs that were considered either "enrichment," enlargement of "new horizons," or in some other fashion related to the general curriculum.

Parenthetically, I am not among those who are harshly critical about the "subsidization" by the Federal government of the arts. If one considers each of the above acts of Congress, the substantial deductions in income tax realized by philanthropists who contribute to the arts, and the tax relief of private non-profit arts corporations, then the overall subsidy is huge, indeed. In addition, in the early and middle 1960's, at the time of the Great Society, money was flowing and educational programs in the arts were generated almost as quickly as the family of Peter Cottontail.

In those years major attempts were also made to focus on the problems of arts education. In our field of music, alone, 1963 witnessed the emergence of a conference at Yale University on the goals of music education for the next ten years. This was followed by an Office-of-Education-sponsored conference on the Arts and the Poor. And, in 1968, the Tanglewood Symposium was held. The apparent motivation for these meetings was the position advanced by non-educators and many educators, themselves, that "something was rotten in . . ." music education. In their effort to update the profession of music education music educators often took the lead in condemning traditional practices of the profession and sought the experience, judgment, and critical perceptions of performers, arts administrators, musicologists, and by-and-large musicians whose primary concern had never been with the public schools but whose skills and knowledge were thought to have another kind of insight that would result in the reformation of music education. The Music Educators National Conference also invited William Schuman to address its national meeting and was treated to a castigation of the practices of music education from which the profession has never really quite recovered. Even we in the National Association of Schools of Music, here in Denver, yesterday, had as our keynote speaker Mr. Lukas Foss whose main topic was how wonderful and exciting it is to be a musician but whose insights into the complicated problems now facing the music profession in higher education is limited to the same degree that mine might be if I attempted to speak on conducting problems of the Brooklyn Philharmonia. So the music education professionals, themselves, abrogated their responsibilities to each other by inviting the fox into the henhouse in the mistaken impression that he would not be tempted. The result of all of this was a gobbling up of available funds for arts education programs by professionals and new organizations composed of professionals who found it easy to convince funding sources that they had new and innovative answers to the problems of teaching the arts. These programs almost always eliminated educators in the planning stages, or relied upon "educators" — usually college musicologists — whose experience with the public schools was limited to their own disastrous experiences with music as taught through systems which identified certain masterpieces as "A-mar-ril-lis, writ-ten by Ghys" (the rhythm fits if the sentiment does not.) Others convinced gullible educators that a minimal sort of participation on a planning committee to prepare for submission of an arts proposal was, in fact, real consultation with the education community. But hardly anywhere was there a real collaboration of professionals and professional music educators whose combined resources might have produced something of quality. Instead, a new phenomenon developed, a poorly planned and costly duplication of the administrative services already available in the education community for dealing with the pressing problems of arts education.

For the first few years there was ample money to feed such new organizations, but the lack of real and demonstrable results of their efforts, coupled with the rapid reversal of the expansionist policies of the early 1960's, produced far less money for the continuation and/or propagation of these services than had once been thought manifest. It should be noted that general educators and educational administrators as well as funding authorities did advance as part of the reason for this retrenchment the absence of proved outcomes of arts programs. Those in authority wanted to know *what* happened and how, if the results were beneficial, such outcomes might be replicated, nationally. Also, generalists are always under pressure to relate their educational decisions to the total fabric of the curriculum and they began to demand that the arts, in some way, complement and assist the educational program in achieving its desired goals. So as money became scarcer, arts education programs had to prove that they were, in some way, contributing to the improvement of instruction in related curricular areas. While this is a desirable goal, those qualities that would make such connections possible and successful have rarely been attempted and, to this day, remain largely untried, untested, and *certainly* unproved. Moreover, in the rush to relate the arts in order to obtain those monies which were predicated on such programs, arts education organizations threw aside the very factors that give the arts their individuality and distinctiveness in favor of essaying certain relationships that often were alien to the nature and importance of the arts in our society.

In the case of Lincoln Center, the years 1971 and 1972 saw an appeal to funding agencies for such "related" programs. 1972 brought Lincoln Center a grant of approximately $70,000. from the New York State Urban Education Program, a small additional percentage of which was to be used for evaluation of the program. New York University undertook to be the evaluator because of almost a half century of experience in music education and because of its commitment to furthering arts education in the public schools of the City of New York.

As evaluators, we studied the proposal that had been submitted to the Urban Education Program, identified its stated objectives, and sought to find those qualities in the objectives that were, in fact, measurable statistically. It must be observed that this statistical measurement was a mandate of the State Department involved but that the evaluators had no objection to researching available tests and test procedures in order to construct instruments that would be valid for the purposes of the study.

Lincoln Center's Education Program announced many program objectives, which included:

1. providing an intensive instructional program in visual and aural literacy
2. increasing verbal and non-verbal communication skills
3. sharpening perceptions so "listening and looking become active hearing and seeing"
4. increasing the store of information and facts about the performing arts
5. developing a performing arts vocabulary to enable students to speak and write critically about these arts
6. increasing opportunities for productive communication between artists and young people
7. increasing responsiveness to the arts by providing opportunities to originate, participate in and observe performances
8. assisting teachers in classroom instruction through seminars, planning sessions and workshops
9. evaluating students' responses and work as evidence of increased interest and knowledge

The year's operational plan involved an "artist-in-residence" approach. Three professional artists were assigned to classrooms for instructional purposes in each school. In addition, a series of in-school performances were provided by Lincoln Center and were selected from the performing arts areas of drama, dance, music, film and opera.

In each school a group of students was selected to participate in the program. From this total group a "core" group was established who were to meet with the resource professionals for two periods each week over a thirty week span. The remainder of the group was divided into several smaller "target" groups who were to meet with resource professionals for one period per week for the same thirty week span. Unfortunately, the program in two of the schools selected by NYU to be studied intensively deviated from the announced procedure. In these Schools Lincoln Center abandoned the thought of cooperation with school personnel and administrators. In neither school were the resources of the music or art departments used. The "artists-in-residence" were housed in the English Departments, and had neither time nor the skill to prepare for work with arts educators. Moreover, the lack of interest and enthusiasm for cooperation on the part of school personnel was obvious and it was apparent that too often resource professionals (the "artists-in-residence" as they were called by Lincoln Center) were welcomed into the classrooms as the regular teachers exited. This "go-it-alone" policy was fostered by some of the attitudes of the young resource professionals whose antipathy to the educational system was expressed in such terms as "I'll do my own thing."

Much of this was understandable in light of the recent history of arts education projects. But it was especially the case at Lincoln Center where involvement of the schools and school personnel existed mainly through a central Board administrator with no direct connection to the individual schools — a "tokenism" to be deplored.

As a result of four questionnaires developed by NYU — one on *Performing Artists,* one on *The Perception and Understanding of the Performing Arts,* a third on *The Performing Arts Program,* and a fourth on *The Lincoln Center Student Program* (this last one jointly devised by Lincoln Center and NYU) it was determined that 60% of students responding to the test instruments (86% of the test population) did not wish to repeat their experiences in the arts program of Lincoln Center. The statistical analysis provided a striking comparison between groups involved in the study. There was no significant statistical difference between four of the five groups participating. An overall significance was reported at the .05 level, but this must be attributed to only one of the groups which had the very active involvement of one classroom teacher in the school.

It was particularly disappointing that little or no measurable positive results were obtained. The evaluators, all arts educators themselves, had hoped that Lincoln Center with all its resources could provide a model for arts centers and art education projects around the country. The failure of this program, however, did point up the growing need for a system of *accountability* to those agencies that fund arts programs of all kinds. Today there is practically no system or attempt to demonstrate beyond vagaries that arts projects have been successful. But most appalling of all, and perhaps due to the suspicion with which arts projects are viewed by legislators, there is practically *no* funding for the arts in education. The National Council on the Arts helps performers, the National Foundation on the Humanities provides aid to scholars, but nowhere is there a comparable structure for the arts-in-education. The greatest public investment, therefore, is being placed almost totally in the hands of performers and musicologists — whose contribution to the growth and promotion of future audiences and future supporters of the arts has proved to be the least effective over these many years of government and private funding. Moreover, there is now extreme pressure by arts performing organizations, part of whose deficits are caused by the dwindling of audiences—itself largely caused by poor arts education — for increased public and private support. These organizations are often the ones who least enunciate a "raison d'etre" for the arts, but while the government has not, in my opinion, adopted any kind of arts censorship or ideological politization, nevertheless arts bureaucracies at any level of government are extremely sensitive to "spreading" available monies around so that all the legislators' constituencies are served. So a proliferation of community arts organizations, many of whom are no more deserving of support than the neighborhood movie house, are funded. At the same time the larger, more prestigious groups, whose financial resources are strained beyond reason, insist that *they* must now have all the money. Their worthiness for substantial increased public investment is questionable, too, in light of their smaller audiences (not to mention their outrageous extravagances). Neither have the professional associations involved with arts education taken a strong stand in the halls of legislatures around the country. I sometimes wonder what the MENC and NASM (not to mention our colleagues in other arts fields) *do* accomplish in the way of articulating national goals to those whose responsibility it is to understand the goals of our nation's most precious commodity — its arts.

There could not be a more auspicious time for MENC, NASM, CMS, and the other professional music associations to band together to present a strong and viable case for the arts in education. New legislation should be proposed that *mandates* an educational component in any arts proposal seeking funding. This educational program should be carried on with neighboring institutions of higher education and in cooperation with the public schools. Such consortia should pay more than lip service to the idea of joint planning. What a wonderful thing it would be if every *strong* community group were in some way tied into performances in the schools, coupled with real preparation of the students, real follow-up of the performing experience, and genuine evaluation of the results! The input of higher education is vital to such a new effort for if I were to venture a safe guess, I would say that the increase of arts activities on college and university campuses over these past few years presages an almost complete absorption of the major performing art forms by institutions of higher education in the very near future. The growth of performing arts buildings, centers, and training programs for artists at colleges and universities is proof of this trend. Yet, in almost the same incomplete method of planning that characterized the attempts of the 1950's and 1960's in the performing arts, educational institutions on whose campuses these strong and growing physical facilities and instructional programs exist have made little or no provision for "arts education" of the general public. Following the model of Lincoln Center, arts education either does not exist or is envisioned in terms of an adjunct and weak component. Institutions of higher education have been just as derelict in their responsibilities to arts education as their predecessors on the professional scene, and having no position from which to bargain for available private and public monies, will soon find themselves in the same deficit situation as their performing center counterparts. This is particularly ironic in view of the fact that colleges and universities exist largely to transmit information and to communicate ideas, not just to present the arts in the same kind of museum fashion as now holds true for many of the major performing centers of the United States.

As to evaluation, the report of the New York University study of Lincoln Center's Education Program points clearly to the need for a new kind of accountability on the part of any group that promotes itself as "educational." For too long we have relied on the word of the artists, alone, as to the benefits of the arts in education. Educators, whose commitment is to the sensitizing of our population, should now play a more prominent part in the arts education process—indeed, in the *performing* process, too, as such performances are integral to programs that claim to raise the level of appreciation or understanding of the arts.

If we concern ourselves with process then the concomitant matter inevitably raised is the one of accountability. While we know that certain aspects of response to the arts cannot conceivably be measured (at least until we know something more of the nature of affective response) certainly we do know that there are other areas for potential measurement just as potent as *how* we feel. *Why* we feel the way we do may be obtained from questions students can answer and opinions they can express, often eloquently. These can serve in our appraisal of the success of many aspects of arts education programs. The serious items of arts education (indeed, all education) that should occupy our attention are these students' *attitudes* and *apprehensions* of their studies and their teachers. Vague assertions that the arts do something special for students or withdrawal to the traditional measurement of students' skill acquisition should no longer be acceptable as criteria for evaluation. It was to the redefinition of arts evaluation that NYU's Lincoln Center study addressed itself, and it was in these areas that the results were most revealing.

Now all musicians, educators, and arts administrators should adopt a more militant approach to measurement of arts education experiences. Measurement should attempt to suit the spirit of our population in the 1980's. Dr. Boyd, in addressing our general session this year, indicated that resources devoted to the arts will rise from 2.5 to 2.7 percent of the gross national product by 1980. The rise is so infinitesimal that it will actually represent a reduction in such support — and at the same time that expenses are likely to rise enormously. If this is indication of society's valuation of the arts then it is my hope that arts education, including new programs at Lincoln Center and elsewhere, may contribute to making people more profoundly aware of the underlying contribution of the arts to our life. The paramount concern at this time is not whether the arts will survive, but in what state we shall know them and through what means they will arrive there.

As we examine the controversial issues that must develop in struggling with these issues then we shall also have developed a strengthened means of arts evaluation and, even more significantly, better and more worthwhile arts education programs, themselves.

FUTURE ANNUAL MEETING SITE

THE FIFTIETH ANNIVERSARY MEETING

OF THE

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

WILL BE HELD AT THE

HYATT REGENCY HOUSTON, HOUSTON, TEXAS

NOVEMBER 24-26, 1974